

Anamorphic Sigla of Virtual Drawing

Skrr : etch book

Edwin VanGorder



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The way information is processed can be thought of as a kind of etching through fields and in this drawing project the idea of anamorphic form, artifacts created which come to symbolize the process itself reflect on history within the work, history itself.

Thus the book parenthetically illustrates some of Finegans Wake as pseudo etchings of virtual drawings concerned with the idea of the end and ends of history or "post history" with that text as kind of hermeneutical orientation to the connection for formative chaos redeemed of hyper civilization. Each drawing comes to terms with artifacts in the virtual field through the working process which become the works present moment as exploded or projected outward's as a kind of memory palace under construction.

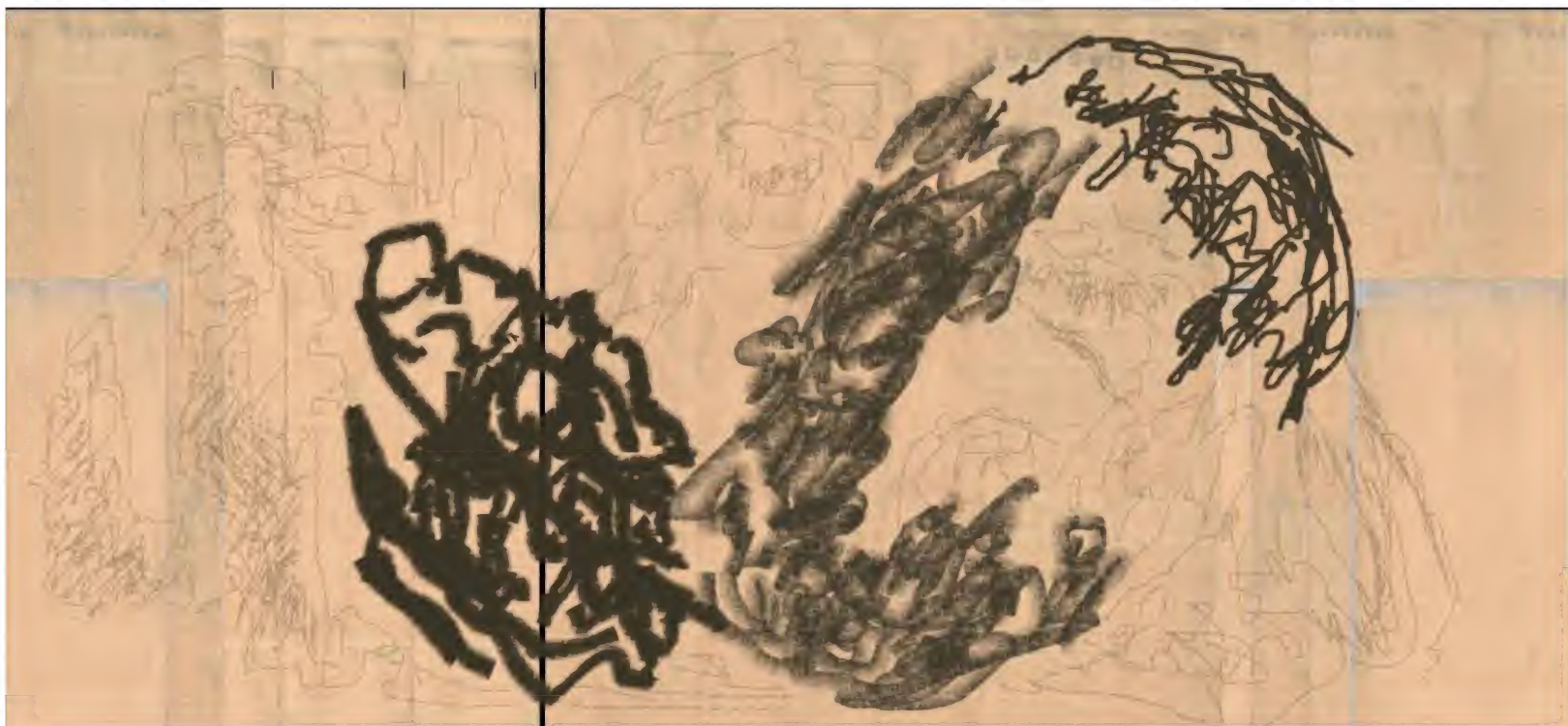
Notes within this book go into the virtuality approach to a post history in terms of an architectural value to immersion in the work identifying the viewer and author within the making process by which an invitational rhetoric or poesis meta level of poetics is proposed.

Skrr: the "skrr" title indicated on cover is a kind of sigla: a proto European morpheme (i.e. in "sanskrit" as a word which carries the value of material morphologies shaping the art marking and making through all topologies and strata...

My use of the word "etch" of course is obviously highly "rhetorical" and refers to a state of solution between sketch and scratch in which the sense of style in for example the word "sanskrit" places the morphogenic entity to its scrimmage of metamorphic content, where in the former metaphysical objects of say "metaphysical" art have become instead thought experiments within virtuality-drawing.









Amalgamation... a-mal- gam:

Gam leg-charge- “cant”

Gaelig contraction aig mo at my aig am at their

Gam- mag

Persian- sorrow

Gamet Greek- to marry

The digital arguments have a material formulation, and color vens... it is the layering quality that presents this information towards materiality, materials in general are amalgamations... the word amalgamation indicate a- (aside of) mal (much) and gam which in Persian means sorrow and in Greek to espouse, since gam reversed indicate mag perhaps reversing sorrow is magic- the Italian abbracciari seems to take braci or measure as likewise close to brace or the gam we know as leg.. amalgamate seems to indicate a structured setting aside from overdetermination of series, thus in genetics the gamet... as the name game.

I have been interested in the relation of the Magi to art through the portal of Venice as introducing a version of the PreSocratics, simultaneous to the the relation of Genoa to the sea route to China initiated through Castiglione upon Polo which resulted in a sympathetic culture of Yangchow artists there. These routes have been formative to the structural rhetorics East-West in art that have been integrations of categorical thinking as an invitational rhetoric. In this work I respond by expanding the category of the PreSocratics toward a renaming of PreDuchampians, and have built in my own work upon that idea.

Phenomenon of a Dilemma (Polylemma): POLYMAR

The following wheel is in the spirit of spheres of influence considering Greek denominations of knowledge, a partial list with a few overlapping Latin and Rhetoric terms: Rhetoric itself is another wheel in which those terms have been tracts within metonymy and has hundreds of those categories. Physics and psychology are also rhetorics as their subject matter i.e. the particle, and cultural mind also work from the categorical thinking

MYTHOS/HYPNOS/ALDINIS/ANOSIS/STROPHE/ KOINOS
 (CONJUNCT)/OIKASW (SYMPATHY) XEUGMA (JOIN) ANW
 (SENSITIVITY) TROPE/GENOSKEIN (STEER) /NIRO
 PHENOMENON/REX/OUSIN/ERKE/PRKI/SMELARMA/
 GRAPHOS/AGELA/NOUMENON/DOMINATEIN (ARGUMENT)
 OR AGREEMENT/PHRONESIS/ONTOS/ ENERGEIA/ TECHE/
 ARTE/ SOPHIA/ TETHYS/ PSYCHE/ AYSOS (SHARING)/
 DAPTEIN (INTRODUCING)/LEIN/ENAI BEING/ONTOS
 (OF BEING) /PSYCHE/SOPHON/AETHE/ALOGON/
 HYPHOSIS (IRONY)LOGOS/ALOGOS/ ANTEROMORAI
 (ALL THINGS) HYPHOSKEINOS (STRETCH) /APPELLOS
 (ALTERNATIVE WHOLENESS)/PHRONOSON/FARE I/P/
 DIAPHERENTIA/NOUS/REX/OUSIA/ARTE/HIERIS/
 MYTHOS/HYPNOS/GRAPHOS/ I WRITE - I DRAW/TROPE/
 STROPHE/APOSTROPHI/NIRO /MATHENTIS (SCOPE)/
 METAPONENT II (CYCLE)/GENOSKEIN (STEER) /GIRON/
 PHRONES (COMMON SENSE).

Phenomenon of a Dilemma
 (Polylemma)

Polymer



**MYTHOS/HYPSOS/ALOISIS/KNOSIS/STROPHE/ KOINOS
(CONSULT)/ OIKASW (SYMPATHY) XEUGMA (JOIN) ASW
(SENSITIVITY) TROPE,/GENOSKEIN (STEER) /SURD
PHENOMENON/RHEA/OUSIS/EIKEI/DYKE/SIMULACRAE/
GRAPHOS /NOEMA /NOUMENON/HOMOLGEIN (ARGUMENT)
-OR AGREEMENT)/PHRONEIN/ONTOS/ ENERGIA/ TECHE/
ARÊTE/ SOPHON/ TETHYS/ PSYCHE/ XYNON (SHARING)/
HAPTETAI (INTRODUCING) /LEXIS /EINEI BEING) ONTOS
(OF BEING) /PSYCHE /SOPHON/AETHER/ALOGON /
HYPOPHYSIS (IRONY)LOGOS/ALOGON/ ANTEMOMOBAI
(ALLTHINGS) HYPOKOMEINON (STRATA) /APPEIRON
(GERNATIVE WHOLENESS)/PHENOMENON(FLARE UP)/
DIAPHERENTAI/NOUS/RHEA/OUSSIA/ARCHE/HUBRIS/
MYTHOS/HYPSOS/GRAPHOS(I WRITE– I DRAW)/TROPE/
STROPHE/APOSTROPHY/SURD /MATHENTOS (SCOPE)/
METAPESENTAI (CYCLE)/GENOSKEIN(STEER) GOMON/
PHRONEIN(COMMON SENSE).**

My new project looks towards the idea of the processional space redirected to a kind of ramp, in the the spin, salient and agenda of drawing structure a visual rhetoric in relation to the idea of transversal through materials as through the aperceptive reflection of the rhetorics available the virtual dimension...

These works reflect to some degree on the Minimalist attitudes of William Morris in his sliced forms, this cut through material is perhaps a reconsideration of the cracks Brancusi loved to place in his work the Brancusi element is more rhizome like (see Deleuze on giving the example of finding water by watching the crack in the earth as indicating weeds in turn following plants following waters) the sliced form as a diagonal meets , like trace and rhizome the alternatives in angles of rational and irrational angles, that is a 33 degree angle is meet, is rational, the golden section is irrational (and the grid forms I build on are golden section grids- however, as in Delouse's metaphor I don't measure against them mathematically any more, they are now trace elements)...Smithson for his part observed as so did I that galleries are built on the idea of the antique processional, you have this rhetoric then of containment as in the pavilions gates of the Forbidden City, in the galleries rather than the traversing population being screened as it were, the works screen the viewers, that is, a gallery is meant for a certain type of presentation, Minimalist Art or Neo Classic Revival, Pop, etc and the sub groupings of these classification were the brick and mortar financial scheme which created agency , the conditions of a conceptual relation to a kind of legalism. In modern thinking the word "condition" is always used as a preparation for the critics take, or rhetorical agency, for Smithson this was entropy/trope, for current critics like Tod Cronan "Affectus" is his mode – Mieka Bal choose enellage, Kant related Antinomy, Hegel introduced sublation as a variant on energia (movement towards and away object creating subject), metonymy was the meat of Lacon. Thus the spin, salient and agenda of "rhetoric" are prepared. My "ramp art is directed towards that slice of virtuality as it were...

I took a look at the word amalgamate – relating to materials, its gaelic denomination of aig-mo or a construct directing towards the verb thus he thought towards me, is the structure of the at quality, reminiscent then of the Greeks sense of activity coming upon one, as in the gallery which screens the visitors not through the gallery processional any more as sentinel gates but rather the art itself.

The rather inflamed gallery process has thank goodness receded and replaced by virtuality :art for arts sake in relation to the museums as the non overdetermined presentation spaces now subject to Institutional Critique as their regulatory process...

Art for arts sake is complex: which art- for which art ?, painting subsumes sculpture , sculpture painting, and both poetry...

So what then does "condition" mean? It has environmental association, both natural and human convention, also entropy as Smithson noted, structuralism, phenomenalism, and rhetorical denominations... co obviously mean "with" and dition relates diction and dyke or the Greek word for law... or con + latin dicere – to say (discern) Kant stages dogma as a structural threshold in logical terms means approximately this indication, in which categories are chosen on an appeal to structure outside the individual, critiqued nervously by Adorno as closing in on societal repressions.

Conditions has been a word channelled into "autonomy",- the chosen public address of the private individual including absolute privacy. Art for Arts sake can mean either of those. The art may be entirely concealed, or it may struggle as to which art is within or for which art as it archives rather than sells in establishing "currency"... traditionally the artists relation towards other artists as a kind of language.

Ramp Art 3



Π In my interest towards the ramp, which architecturally speaking in introduced in the walled cities of Greece which build from a sea wall, the ramp then and the agora become simulacrae... the cut through materials which interest me as implicated by Minimalist art such as Lewis Morris or more particularly Tony Smith have in the latter case an architect, foreman for Wright who was also an aficionado of Finnegans Wake. The book of course is famously a literary architecture or edifice which has as its object a return to the oral poetic foundations , “ the fall” which is thematic means towards the double metamorphosis... The construction of a sham castle on a shamrock I will consider in relation Mary Antoinette as Alice in Wonderland taken into these visual –verbal allegories as follows:

Π Central to Finnegans Wake is an allegory to which he gives two titles, the Moose and the Grapes, and the Mooks and the Gripes... the first allegory then is broadly speaking, towards a waif in a rustic setting the moose is oblivious, and grape insentient, the first a paradigm of shem the artist and the second Shaun the priest as standard perception has it... however I believe the second version the Mooks and the Gripes indicates an allegory within the allegory on the strength that Mooks now references Mique the architect who designed M. Antoinettes “Hamlet” and whose original patron was Comte Stanislas Leszynski, Stanislas being the name also for Shaun, as punning stainlessness, Gripes , to the ear of Joyce has to be Agrippa the architect for Rome who in contrast to Miques building for the hermetic royalty built the aqueduct systems and public access for Rome.

Π Marie Antoinettes “Hamlet” her famous rustic buildings are in the context of a play she staged to separate herself from her world, at age 15 she was thrown into a court that disliked her, and a fairly indifferent husband- she was miserable and alienated, by building these quarters she was looking outside this world , and I think the parable of Alice in Wonderland is built around this sequence....



Finnegans Wake

"Meekery Monks, its agrippe of his gripes, seakery seeks, why his biting his head off? Cokery Cokes, its his spurt of coal."

? Mique (Antoinettes architect) makes of Agrippa (Roman public works architect Great grandfather of Nero) his grace-such and such so-wise abiding heads off to carry across his Portugal.

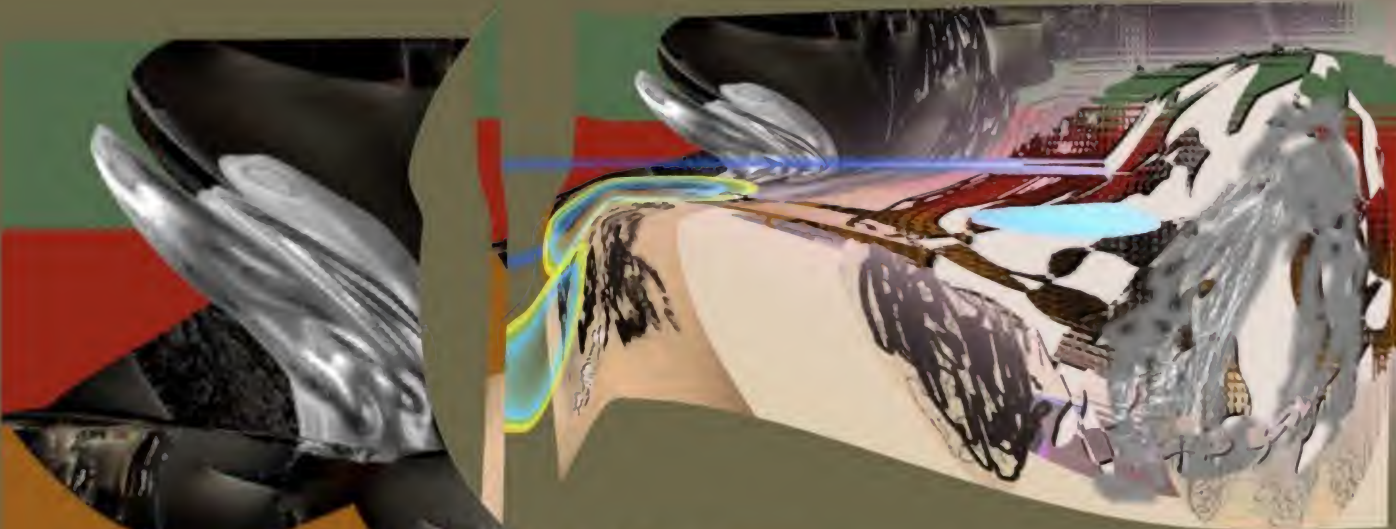
In this drawing the idea of the Greeks that the angles are God such as then reflect in the position of a ramp cut through material or then again its projection as tilted frame (as in the psychology test) contrast with the color modules which I map in relation to the the Japanese tatami or mats, which are the measuring mode of traditional timber framing (most expensive to build now) I improvised these a long time ago as a way of relating to color, the anxiety which serves me in drawing does not at all work in color, by thinking of each color as a Buddha I felt their natural extension- lost anxiety...

Timeline-numberline-drawingline-sentence : Finnegans wake has no apostrophe because being dead non possessive right? The ends of history and the end of history: Joyce interested in the idea of history a circuit to become a complex of inter mirrorings and outside of the order of review assumed: like proving the density of the number line, the infinite continuity of metonymy in sentence, movement of dancer or draftsperson...



For Deleuze, perception, like the color white (as Bal takes up as a thematic in Quoting Caravaggio: A Preposterous History) is not a direct reflection but an all around incubus of arrival, tangents, skewers : refraction if you will... therefore , likewise, the Janus theory of time as integrating past and present is seen by Joyce via Finnegans Wake as meeting in the present consciousness an all around integration which is more than those events, and is the poesis behind any poetic, there fore for him the ends of history meet as the end of history, and the density of the creative, the line of the poesis as morphogenic before morphological, infinitely dense in all expressions... The Heraclitean antecedent, by which is envisioned a “Great Year” in which is alternately generated and then going up in flames are interpreted by Khan as meaning within the statement as it refers to a year of many thousands of years or a cycle : it is a remarkable projection as idea, it is the basic structure enabling Einstein to conceive of a “light year”.. The Joyce novel is meant to be infinitely splintering, structured on the poesis that underliey poetry it is not a vision of order, why he called it the novel to end all novels.

To appreciate this novel idea further, Heraclitus adds “expect the unexpected” :creativity is not destined to arrive at any particular order “the fairest order is a heap of randon sweepings”, it is what it is when it is

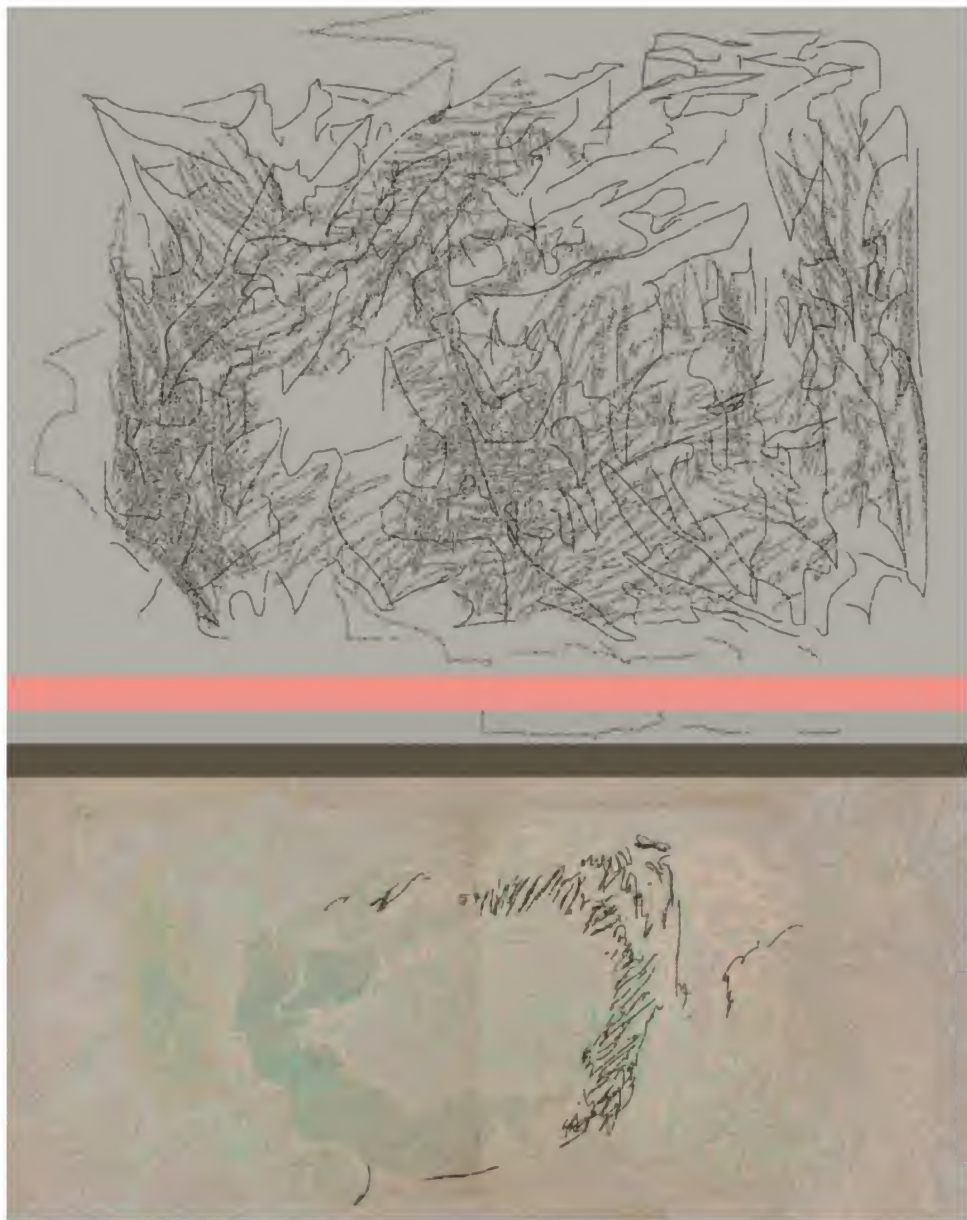




In and Diletto: Vision, Touch and the Poetics of Bernini's Apollo and Daphne Andrea Bolland places as poetics the transformative value by which Bernini indicates a double hermeneutic: that while the subject depicts transformation where the God grasps mortal substance as it changes and thus is not what it appears to be the sculptor manages materials to illusionism that in the context of the Paragone indicated Sculpture as "visual" as well as haptic. The poetics of transformation in language- both words and images as the structure of trope linking hypsos to mythos or alloisis in which the matter of subjectivity becomes indicative of the semiotic reading brings me to the meta level which poetics place themselves over the morphogenic as actually a displacement, properly speaking, poiesis is the morphogenic level and should be above the mere poetics.

Poiesis: The Heraclitus fragment which speaks of a Great Year " , whose winter is a great flood and whose summer is a world conflagration. In these alternating periods the world is now going up in flames, now turning to water. This cycle consists of 10,800 years." - this structuralism is an example of meta poetic as then poiesis in which the original idea of trope as regarding the balance solstice and equinox in determining the sun not departing from us but returning to our plane of consciousness has a new morphogenic character in which the result has no poetic: what comes of epicyprosis is left to our imagination in a paradox of a previous fragment: "what awaits men at death they do not expect or even imagine." That last fragment seems to me to be comparable albeit in an antonymic sense to Kant's "The conditions of experience are simultaneously the conditions of the objects of experience" : in relation to the fragment a series of others fall into a perspective : 1- For souls to it is death to become water, for water it is death to become earth : out of earth water arises, out of water soul ." 2- the soul is an exhalation that perceives, it is different from the body and always flowing .(here the Greek rough and smooth "breathings" of accenting speech are implicit) : these two fragments indicate what Socrates seemed to have learned from Heraclitus: he knew that he did not know... Heraclitus shows patterns of the unknowable as its proof.

In the drawings I am doing currently of compressed forms in architectonic space as altering it the idea is how "Arche" or origin meets a tonic...



Architecture of drawing : we see we have seen

My first grade teacher gave us to understand that human consciousness at a point interrupted evolution and we thus become operative agent rather than subjective agency. Implicit within this is Kantian autonomy which Vidler in his book *Histories of the Immediate Present* presents through the lense of his appreciation of the critic Emil Kaufman and a correlation between the Laurentian Library as a paradigm of Mannerism wherein the work tends to invert, is ambiguous and poses a duality or multiplicity of function over that specificity of choice by which the grade teacher indicated free will .

Post history then inherits this concept as the program which find *Finnegans Wake* to be an architecture toward that sense of history run its course, introverting, and exploding a subsumed creative force away from the sublime and towards unspeakable awe the sense of Heraclitean death or transformations in different humans spheres of activity and consciousness which share a disappearing that within the “fragments” can perhaps be particularly identified to the death of Homer who as legend has it died of frustration at not being able to solve a riddle: “what we see and catch we leave behind, what we neither see nor catch we take with us” –the Heraclitean phraseology being “ they are deceived in the recognition of the obvious like Homer who was wisest of the Greeks who was deceived by children saying what we see and catch we leave behind, what we neither see nor catch we take with us”...also in that first grade period I encountered a science fiction movie in which on an explored new planet the ID, the subconscious component of a previous civilization returns to stamp out dangerously, and this sense of underlying pathos we have seen in the program of *The Story of the Stone* in which the room dreams the occupant, or as Freud has it the subconscious like a person not master of house: thus in *Finnegans Wake* you have the kind of “rhizome” Deleuze indicates (zhome meaning unusual architecture and rhea –flux).

The conditions of Kant by which autonomy is the receptive and also shaping consciousness, and which Vidler notes Tafuri identified within architecture as a spirit in which architecture was not built configuring or illustrating history but rather history itself, (i.e. the room that dreams the occupant as it were) are the coursing force then of the mannerist modes of ambiguity towards metonym in the Kantian sense in that account, and then again as we have seen with Heraclitus and *Finnegans Wake*, the death that returns, not in only the cycles by which we gain the idea, but in the met morphogenic sense which is above metamorphosis, in the inversions, ambiguity, multiplicity, and explosion. For example we have received the Big Bang theory, and now as a history we tend to view that state of event as a cycle, whereas with Heraclitus who originally posed the ideas a “great year” in which the cosmos is alternately flames and water generating psyche: psyche then is allied with the sense of death as that which we cannot imagine, and thus life as that which is generated out of that which we cannot foresee other than to “expect the unexpected”. This subjectivity then, rediscovered in the post history or end of history mode makes *Finnegans Wake* a hermeneutic of alogon that attends the Vidler chronicle from within its own resources. The Joyce creation refuses a plot, the Vidler chronicle looks towards how program taken into architecture has necessitated a study of a kind of narratology.

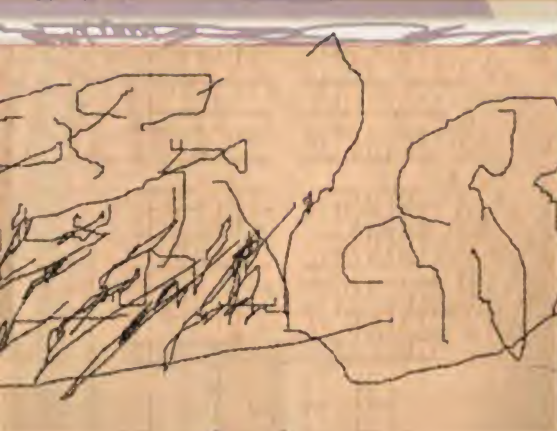
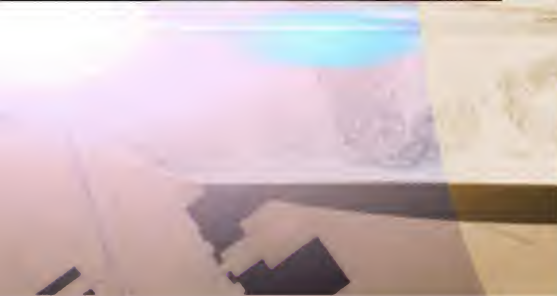
The “flea” of Homer has an interesting position in that it indicates a relation between something too small to see (if one is looking for larger things) and then again the invisibility of the largest thing: death itself...



Paganini Silent Movie With Vows of Silence

David Caspar Freidrich and Tiepolo of the Magi etchings have in common an immersion within the work in which there are termata or markers, sigla, Finnegans Wake also has a marking within in that signifies the book <http://digicoll.library.wisc.edu/cgi-bin/JoyceColl/JoyceColl-idx?id=JoyceColl.McHughSigla>

Which Roland Mchugh goes into in his book The Sigla of Finnegans Wake. For Tiepolo the staves seem to be a version of the “spartan staff” or a strip wrapped around a staff (writing around and “withdrawn” becomes a code, or ex code codex. For DCF his paintings of mountain chains have internal links, little monuments or visionary architecture clearly a kind of present fantasy which mark the chain as links within his production. My current series of self portrait as Ingres Paganini: Paganini Silent Movie With Vows of Silence indicates my interest with Angelo’s San Marco as an environment in which the monks living quarters were the works focus on daily rituals in the community as its own archive and this is also the “underground “ theme of Michelangelo’s Laurentian Library which Anthony Vidler of Histories of the Immediate Present presents as a structural paradigm within the self reference of Modernism in stating the history it creates, both within history and outside of it as it were.



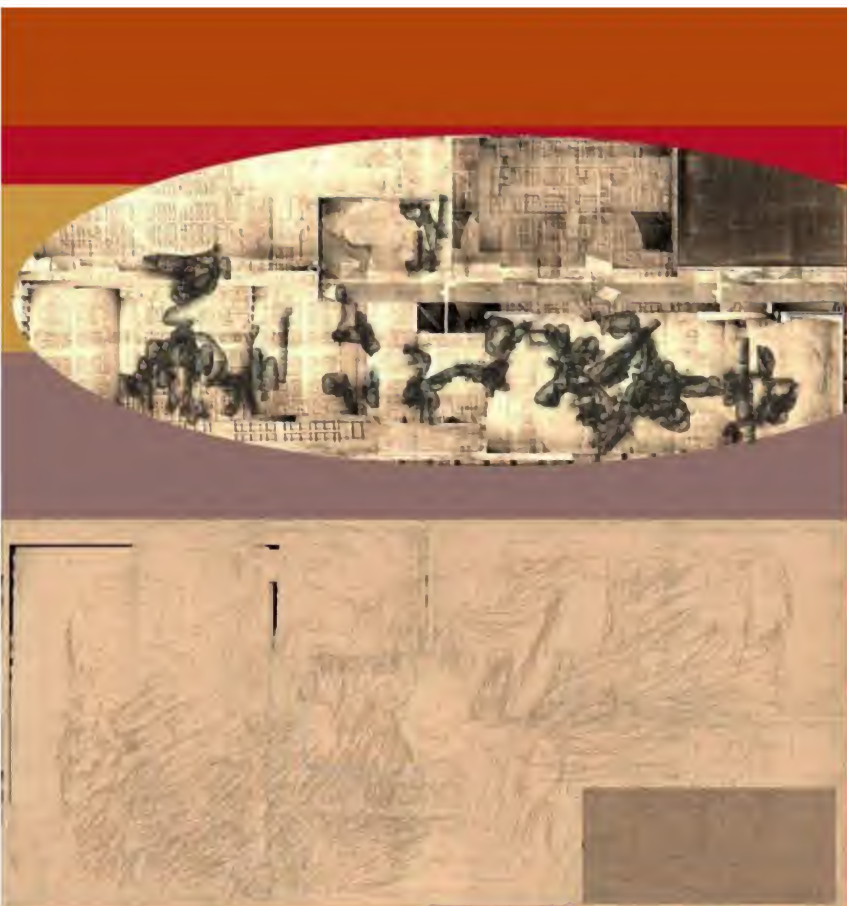
According to Vico who had a cyclic sense of history which Finnegans Wake reacts against by returning to creative chaos, those elements were contained to Orphic and other traditions which in mapping the changes of society to associative puns and tropes of naming as showing a building up process. Thus Huysman's "Against Nature" or against the grain - <https://swiftlytiltingplanet.wordpress.com/2010/07/31/against-nature-by-j-k-huysmans/> (<https://swiftlytiltingplanet.wordpress.com/2010/07/31/against-nature-by-j-k-huysmans/>)

rebours means opposite, reverse, anti-

presumably a rhetorical spin will have an anti spin- a rebour

thus rebus or spin of puns or contrast between visual verbal construction as in combining as enellage a written and depicted element such as drawing of a bus with word stop for "busstop is an approach I used in my previous Rebus project to work towards levels of artistic association across history which inflame the mind towards a memory palace under construction rather than a faite accompli or as Walt Kelly put it a big fat accomplice.

My interest of the moment then after taking a moment to consider the PreSocratic moods which tap into a poiesis beyond poetics occasioned with contact with Persian considerations of formative chaos as all liable to be extended to a broader category I deem 'PreDuchampian, becomes within the virtual realm the interest value not extending the art over nature domain which in the last fragment I translated from Finnegans Wake was relating the sense of a dubious museum In Dublin as Joyce's end game with Montesquieu (who was the model for both Huysman's anti hero and Proust's Baron De Charlus) 'here is Mt Tavoli-here is Montesquieu' the refracting and mirroring qualities Joyce means are similar to Smithson's version of entropy, entropy as within trope- interest on my part reflective of Morandi's metaphysical period which he then transformed to an interest in hyper mundane objects is in my case an interest in metaphysical forms diagrams, software arguments which likewise in a substitution become the drawing space of thought experiment experience.







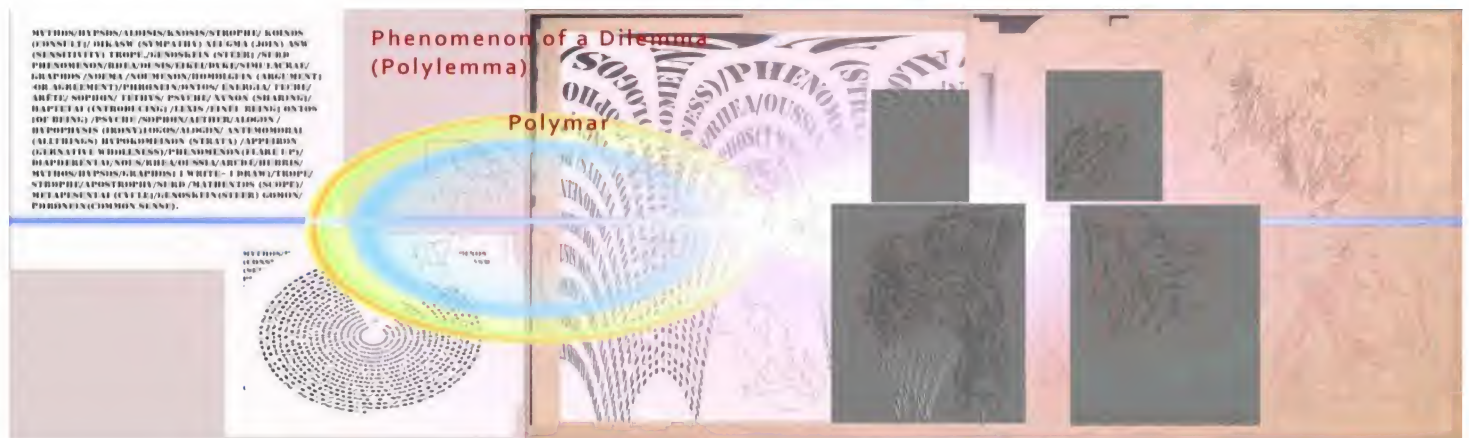


Finnegans Wake

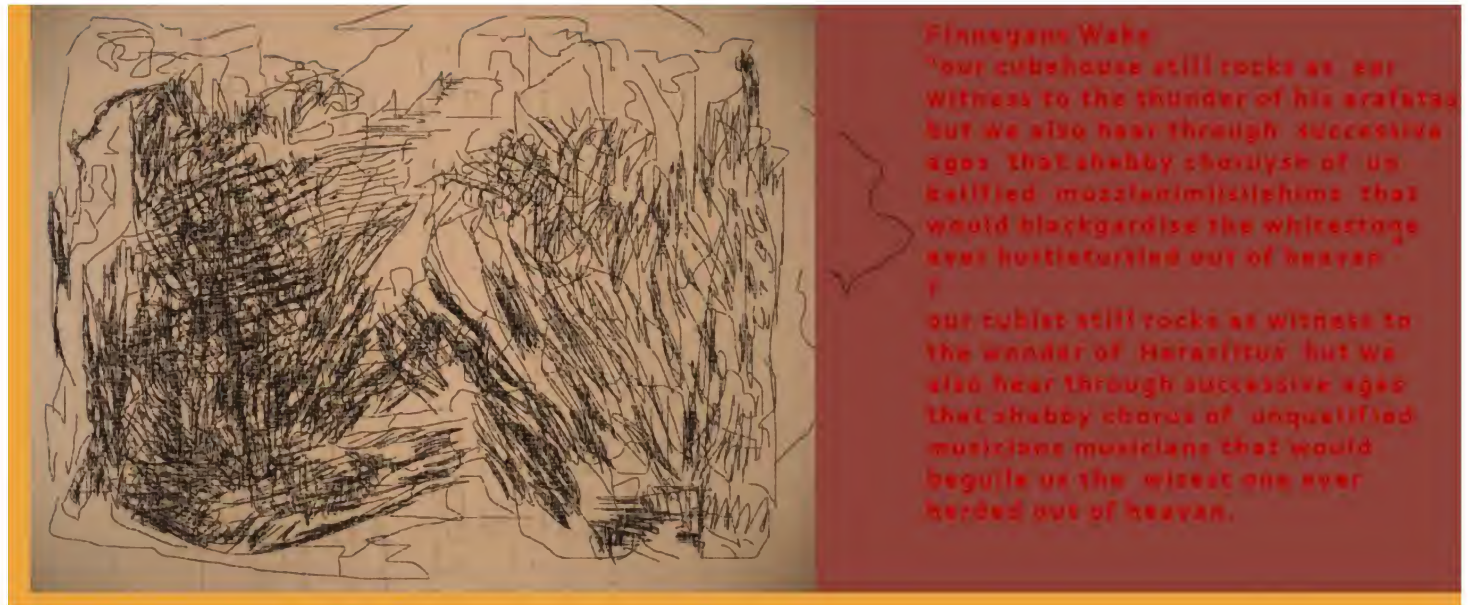
"and Hairy O "Hurry . All of them arminus
-varminus. This is Delian Alps. This is
Mont Tivel, this is Mount tipsy, this is
the Grande Mons Injun. This is is the
crimealine of the Alps hooping to
sheltershock the three lipoleums. This is
the jinnies with their legahorns feinting to
read in their hand made 's book of strategy
while making their war undisides the Willing
done. The jinnies is a cooin her hand and
the jinnies is a ravin her hair and the
Willingdon git the band up. This is big
Willingdon mormoreal tallowscoop
Wounderworker obscides on the flanks of
the jinnies."

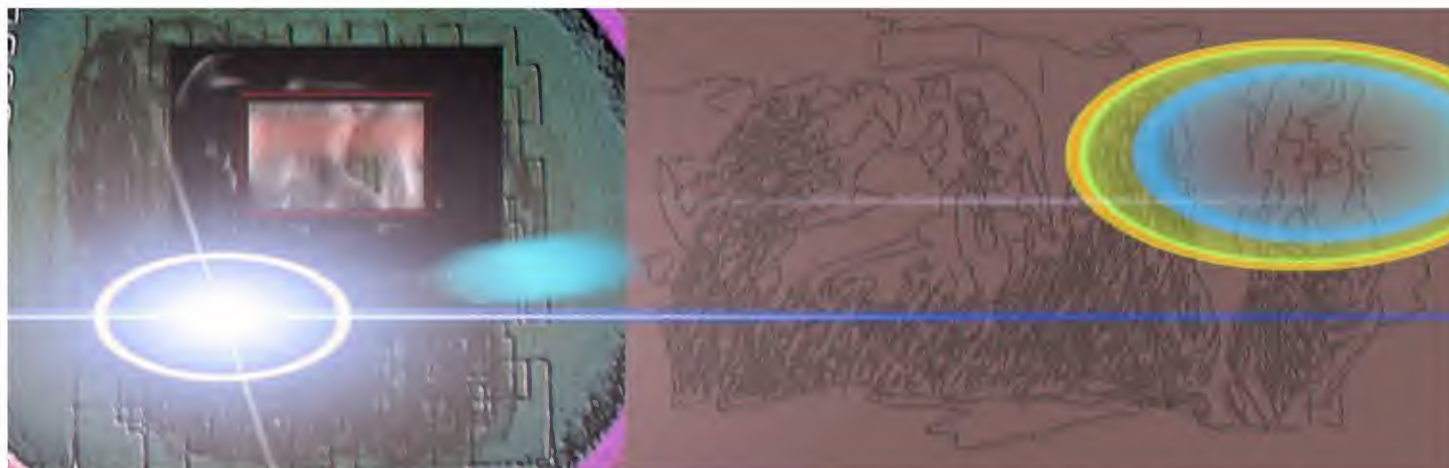
???: and hurry oh hurry. All the armanents of the armies. This is delicious. This is
Mt Tivol, this is Montequieu, this is the great Monsiegnour. This is the Kremlin of
the Alps hoping to shellaque the three Napoleans. This is Jonas with legirons feigning
to read their hand maiden's book of stragegy while making their way on the side of
Wellinton. The Johnnies are coming around and Hurrah hurrah and Wellington got
the band up. This is his woe be gone memorial telescope wonder worker aside the
flocks of engines.

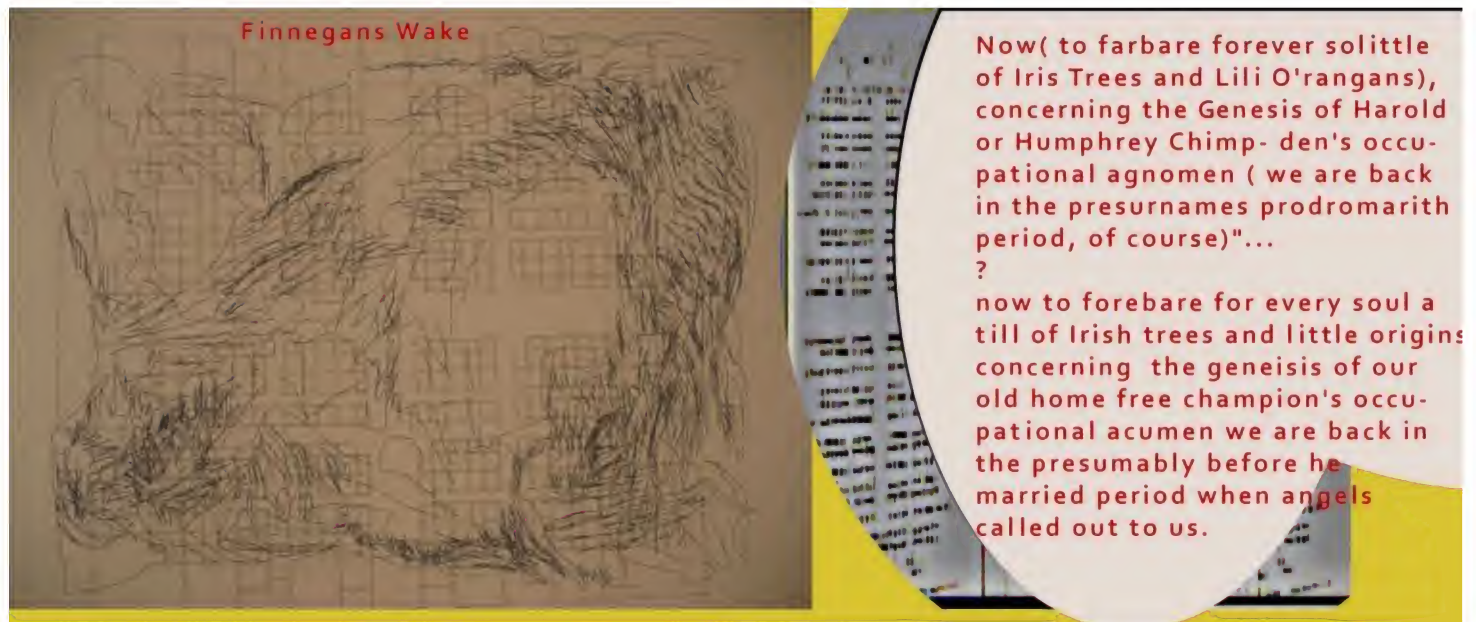


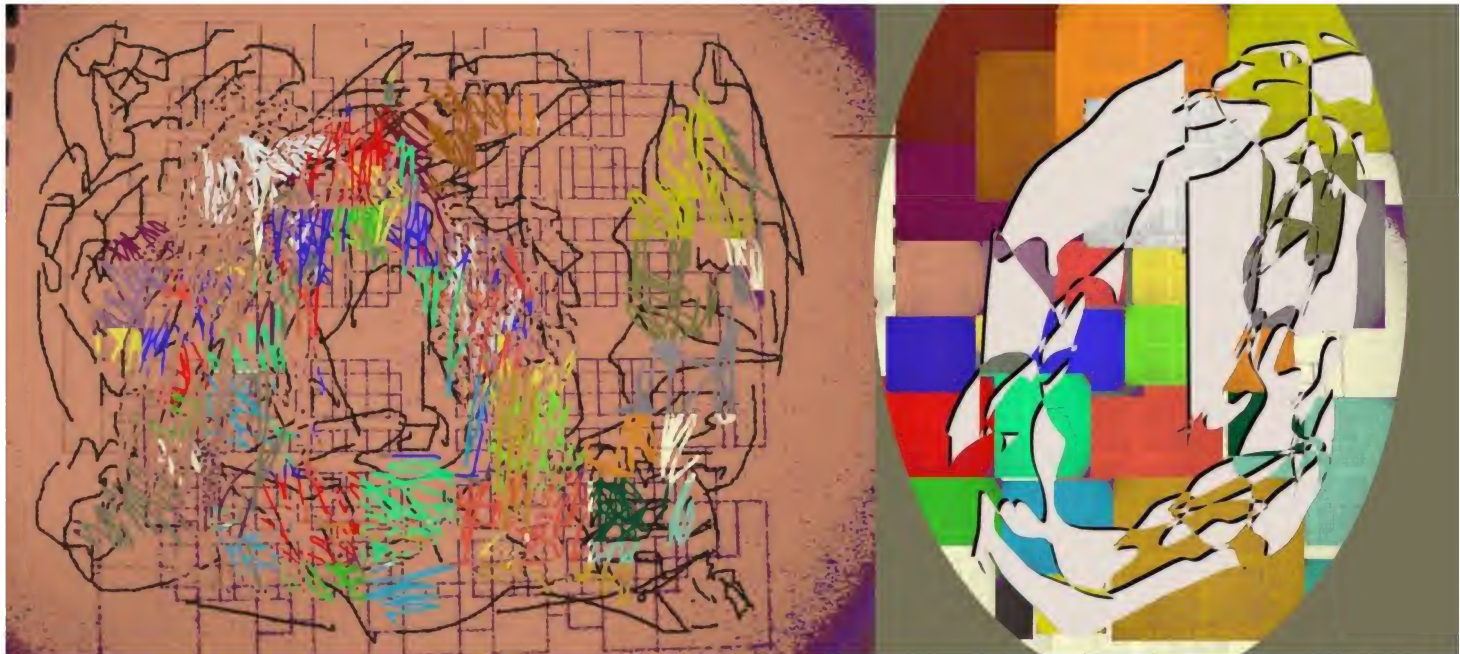


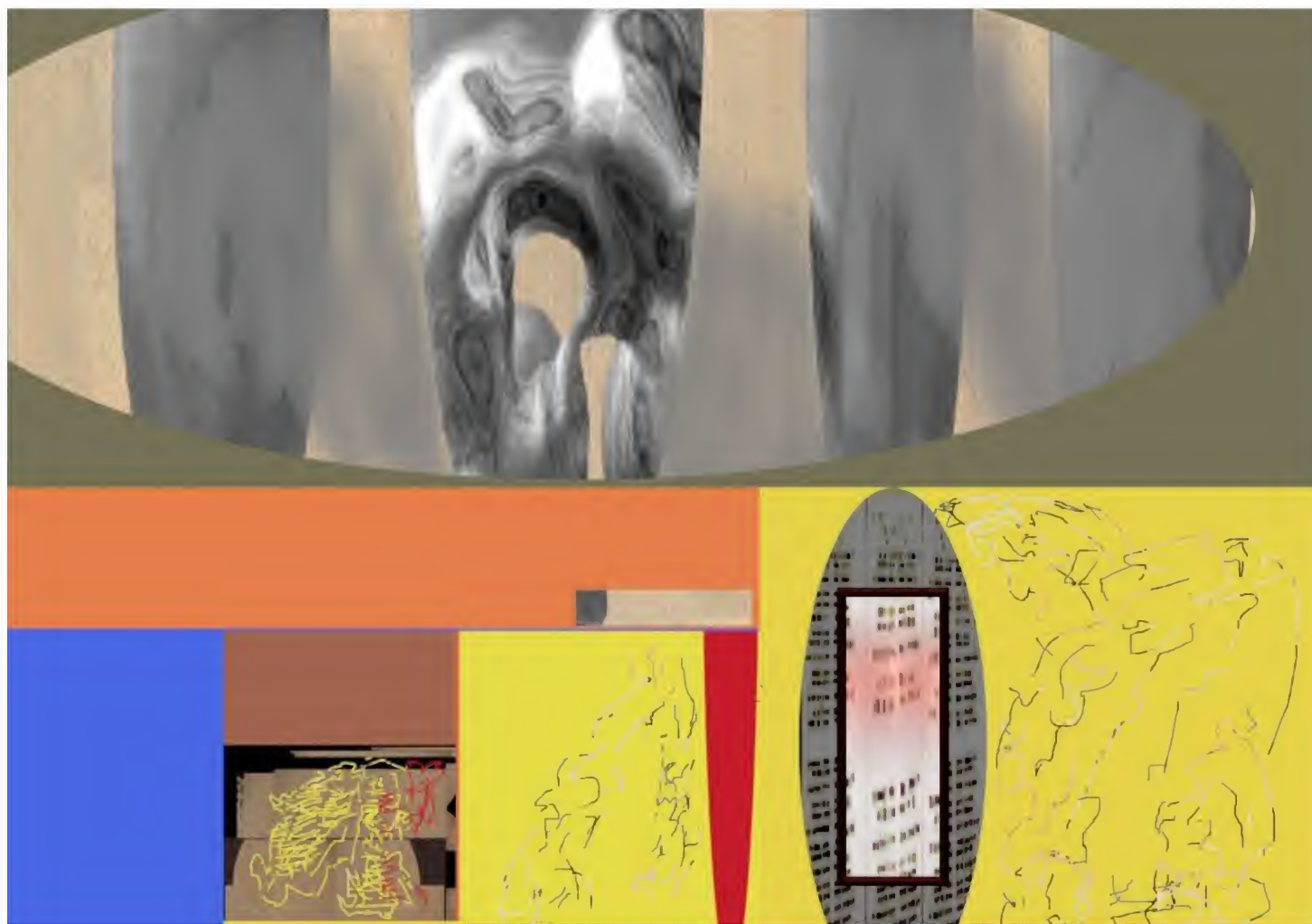




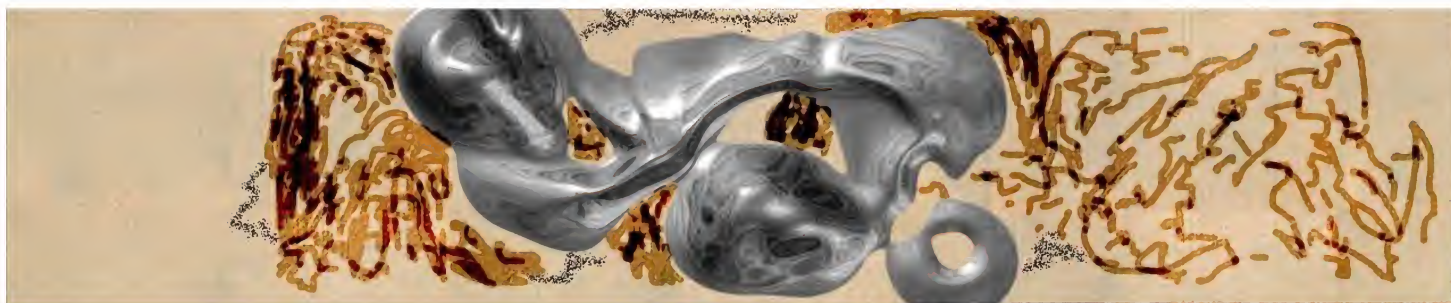














Finnegans Wake

"Meekery Monks, its agrippe of his gripes, seakery seeks, why his biting his head off? Cokery Cokes, its his spurt of coal."

? Mique (Antoinettes architect) makes of Agrippa (Roman public works architect Great grandfather of Nero) his grace-such and such so-wise abiding heads off to carry across his Portugal.

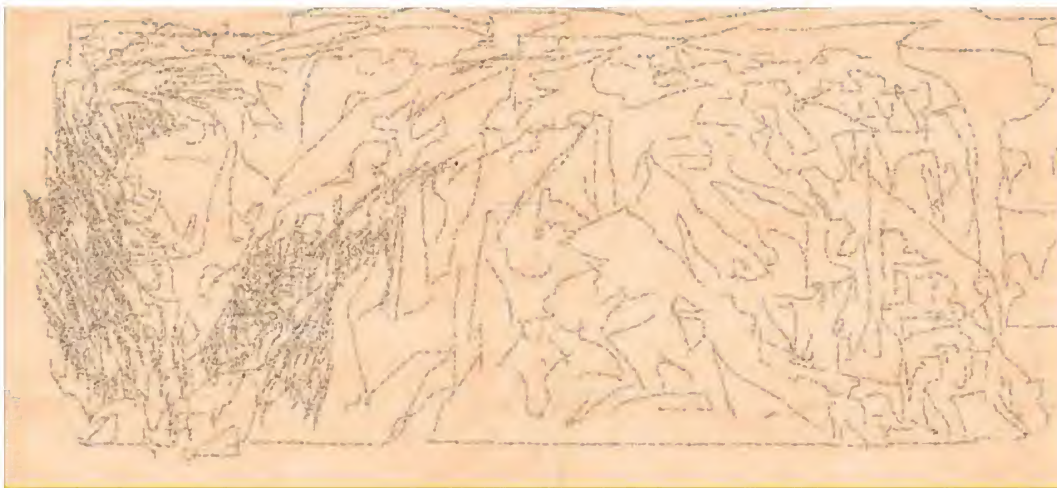


Finnegans Wake

"Three Quarks for Muster Mark! Sure he hasn't got much of a bark."

?

The carcasse remarked sure as not milch overboard.

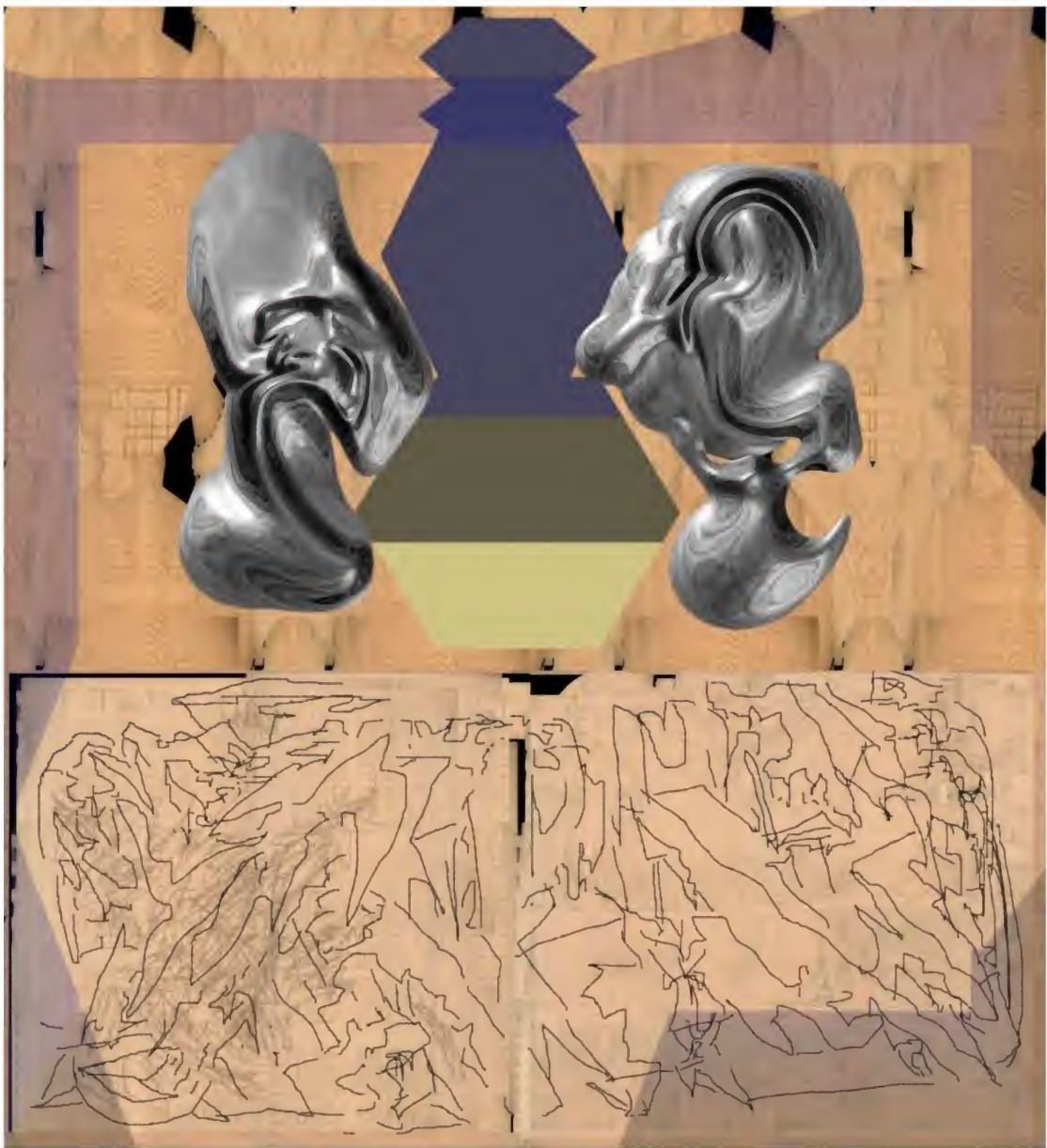


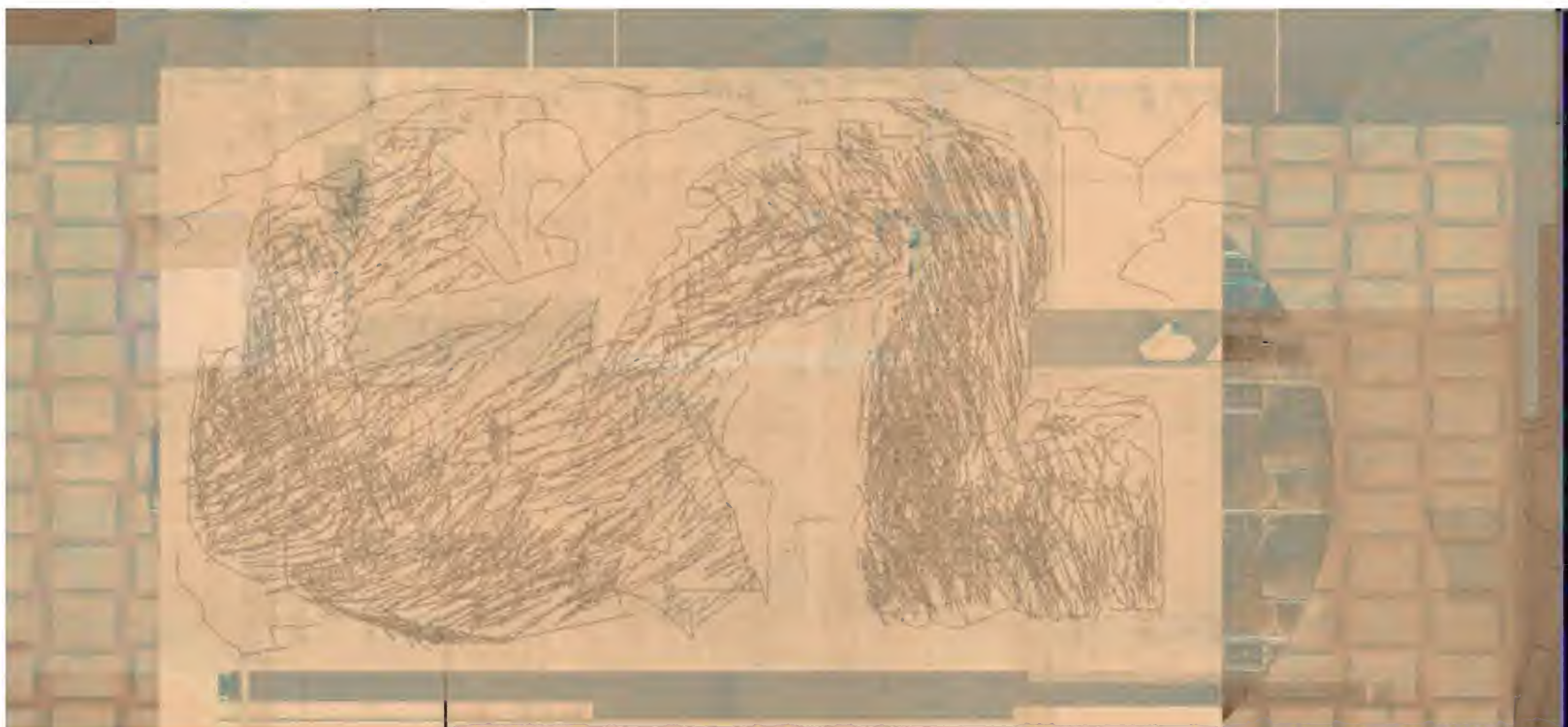
Finnegans Wake

"The Fall (babadalgharsghd takkaminarronkonnbrennerotnonner-
renntuonnthunntrevarrheunawnskawntoohootoohordenenthur-nuk
1"

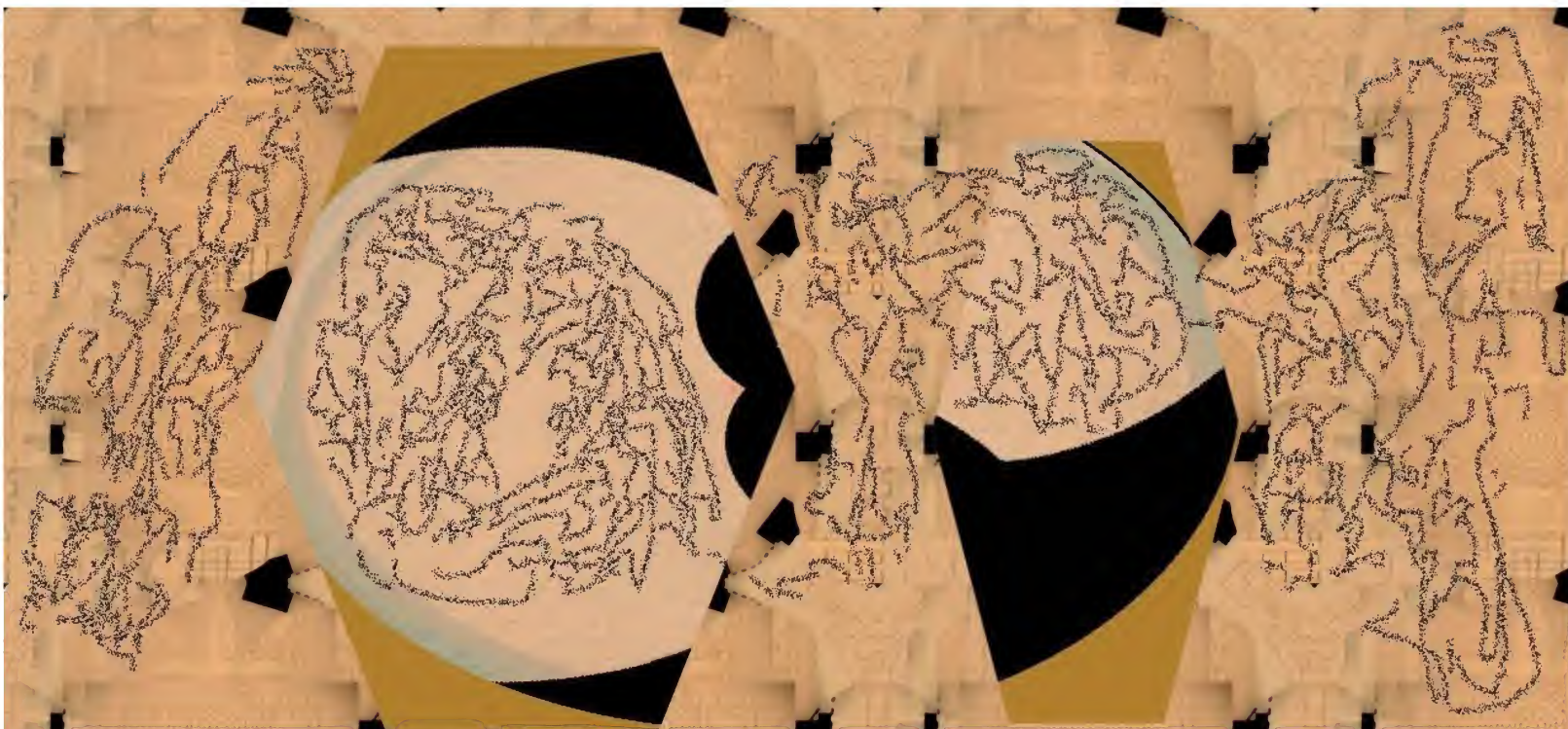
? By a bad algorithm our kind brother and the other one around
are skin too hard on their neck.?

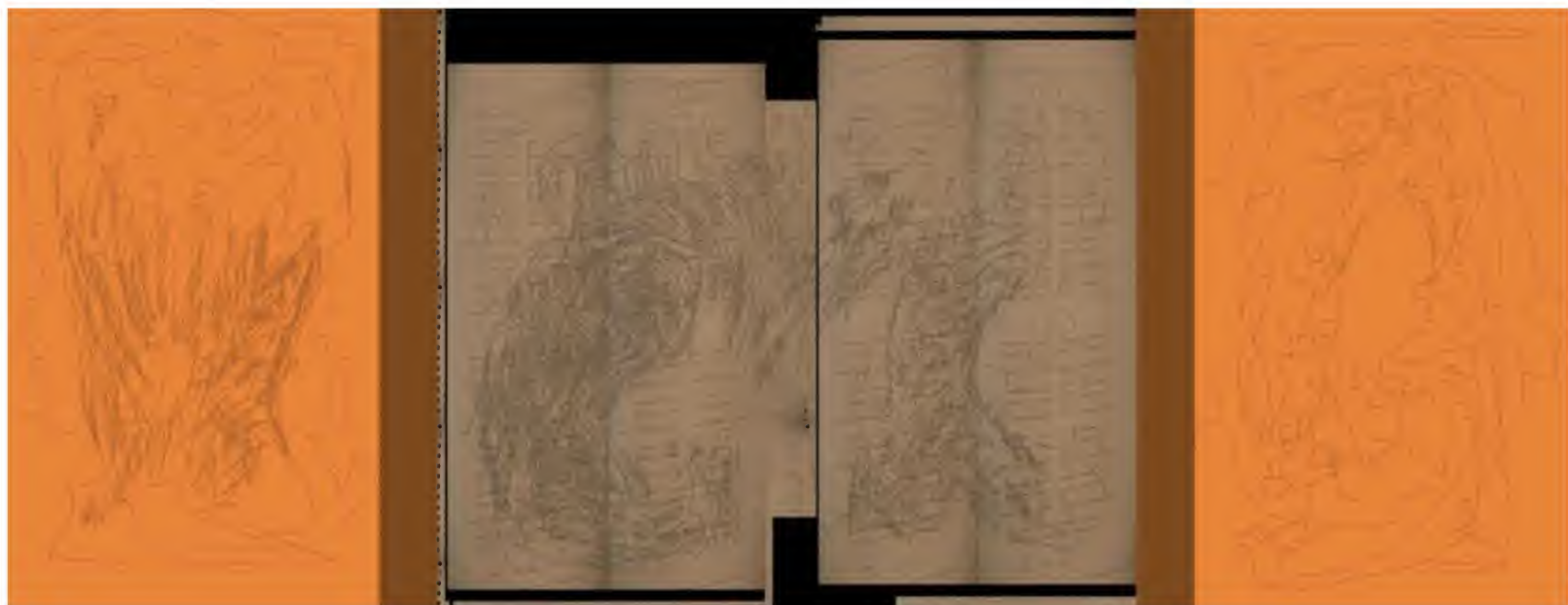


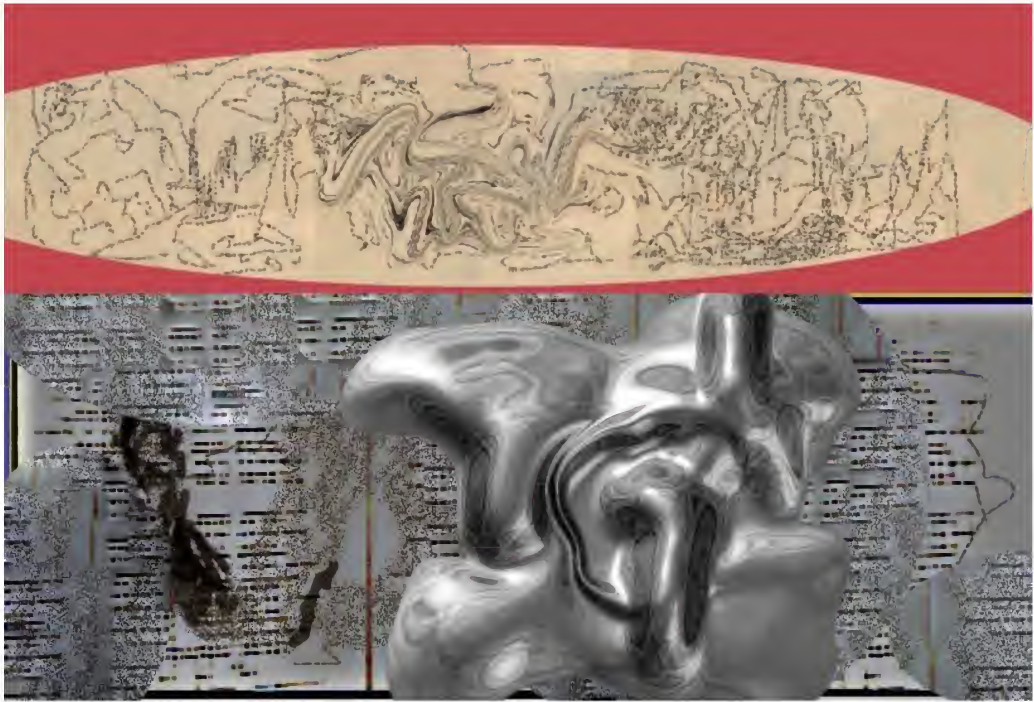






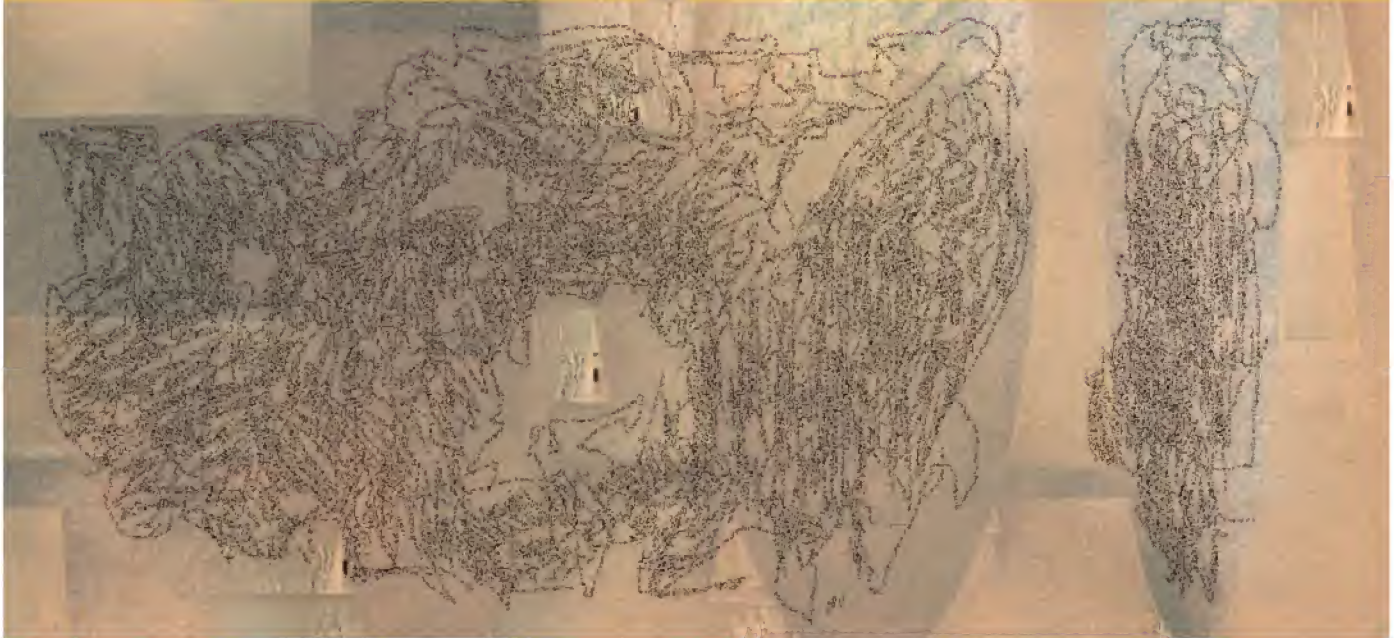




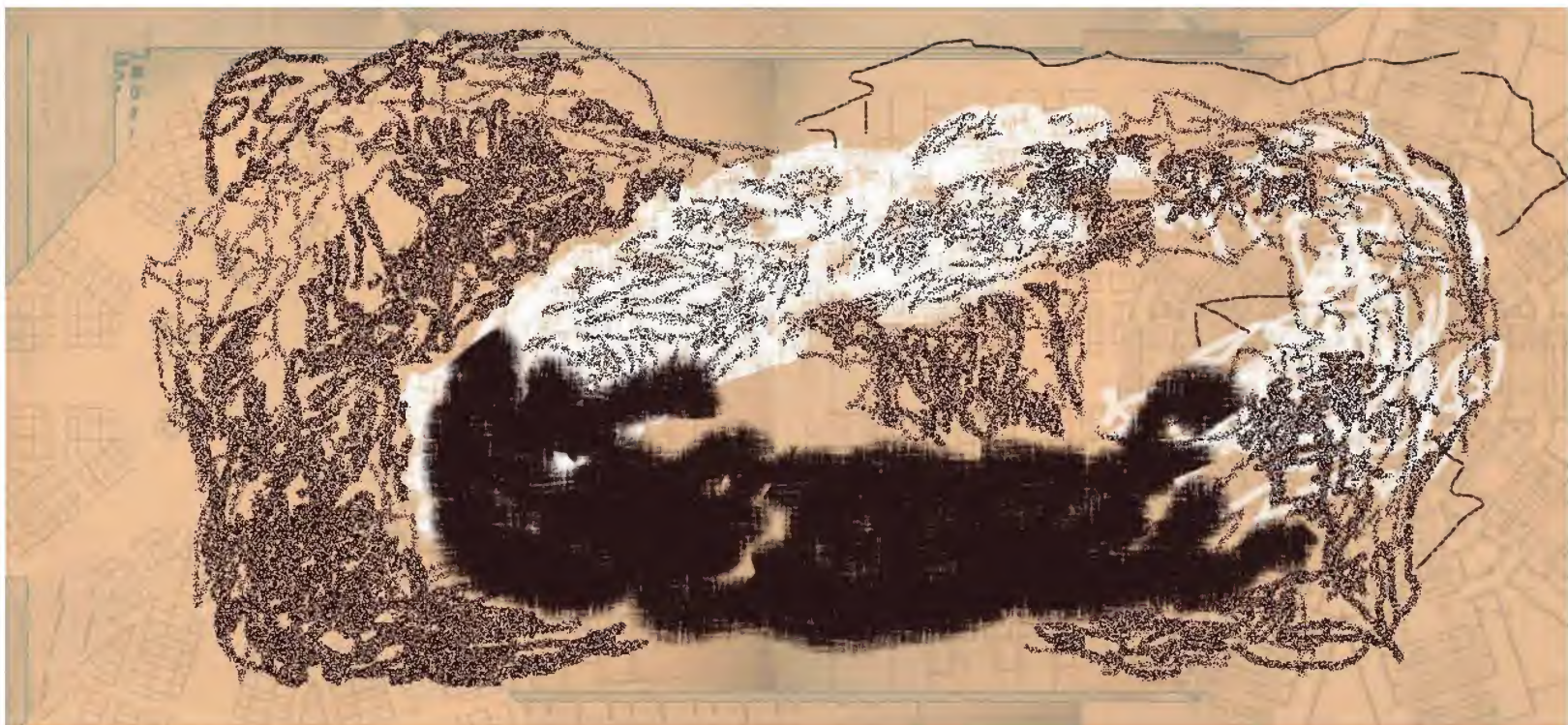


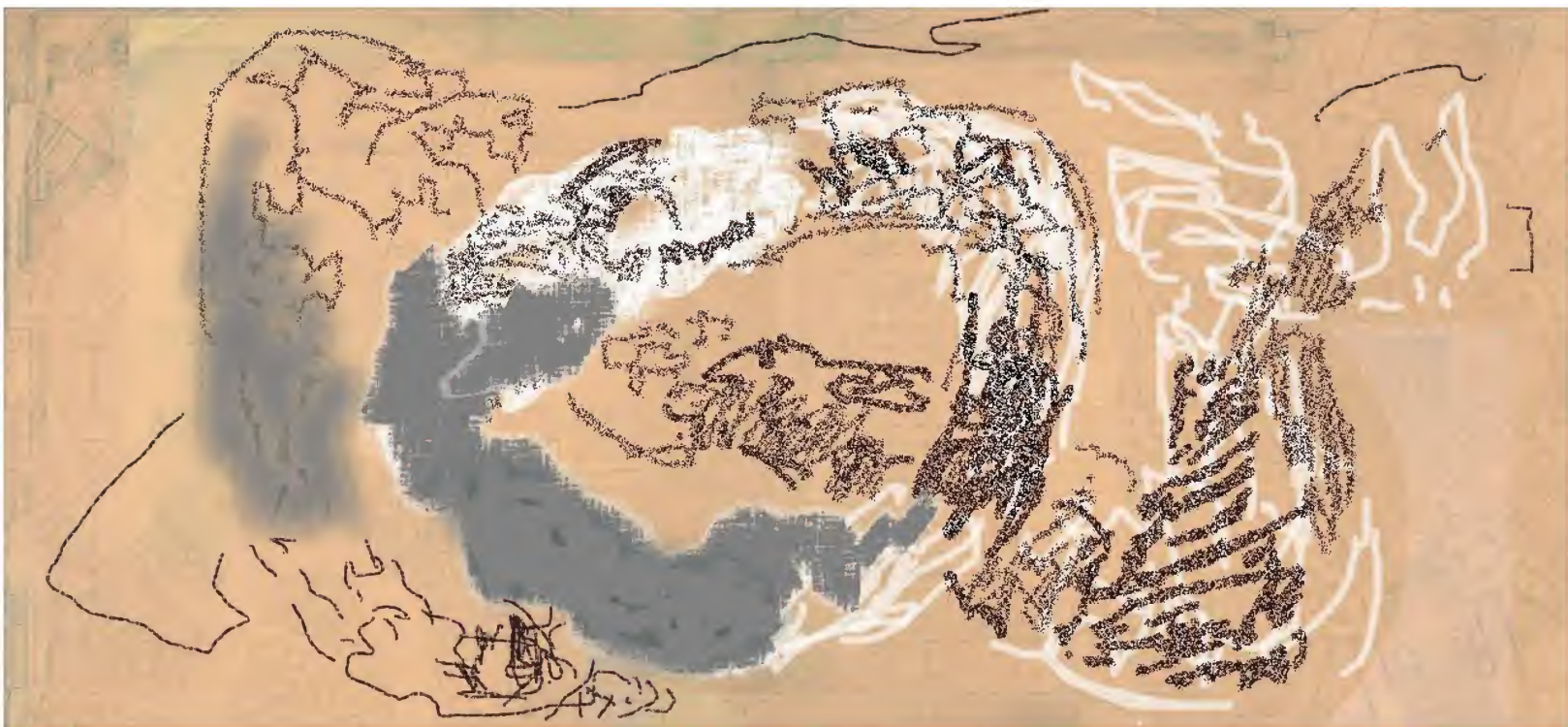




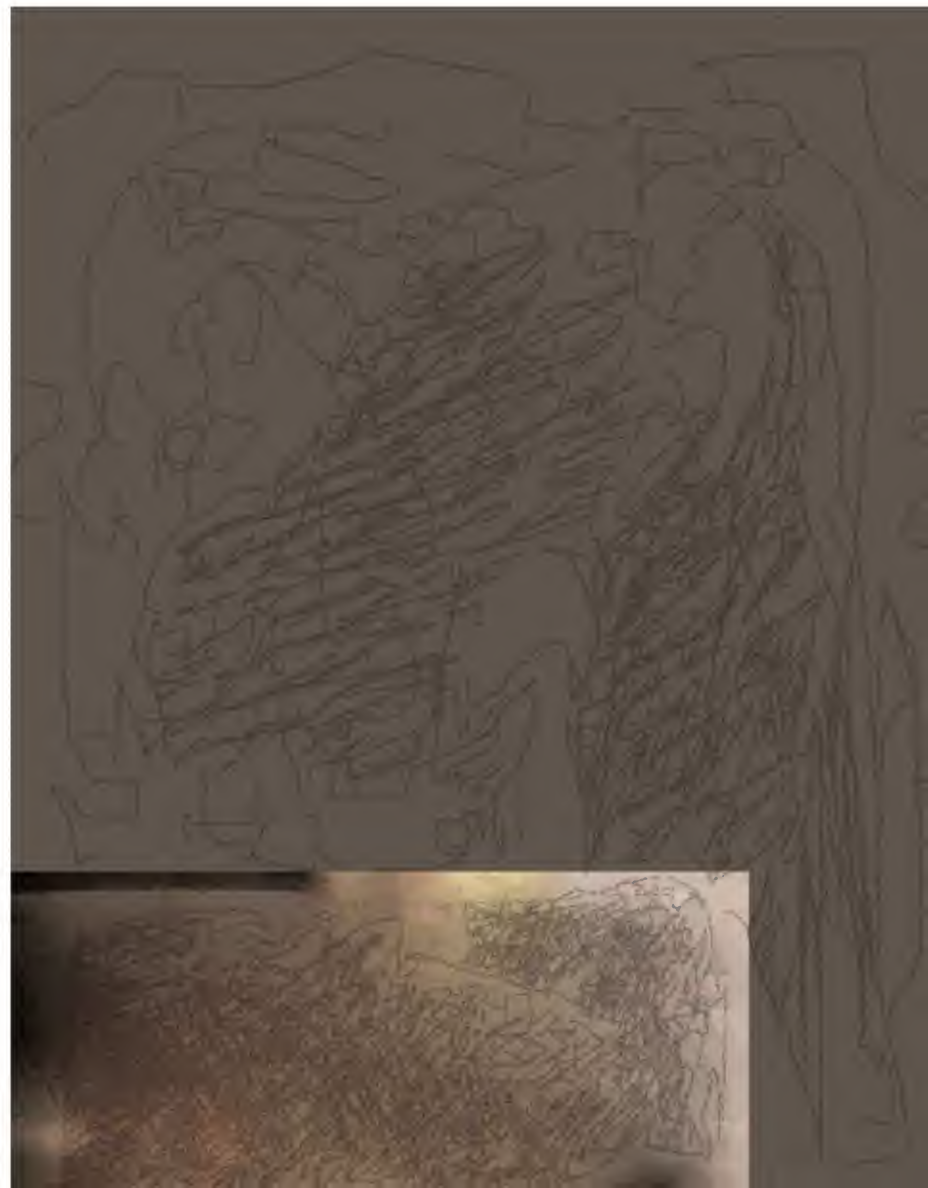


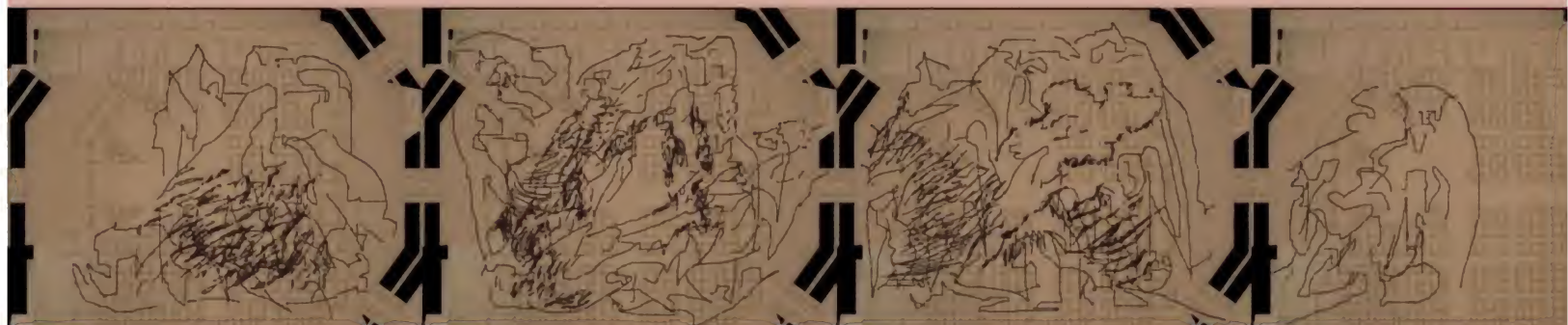




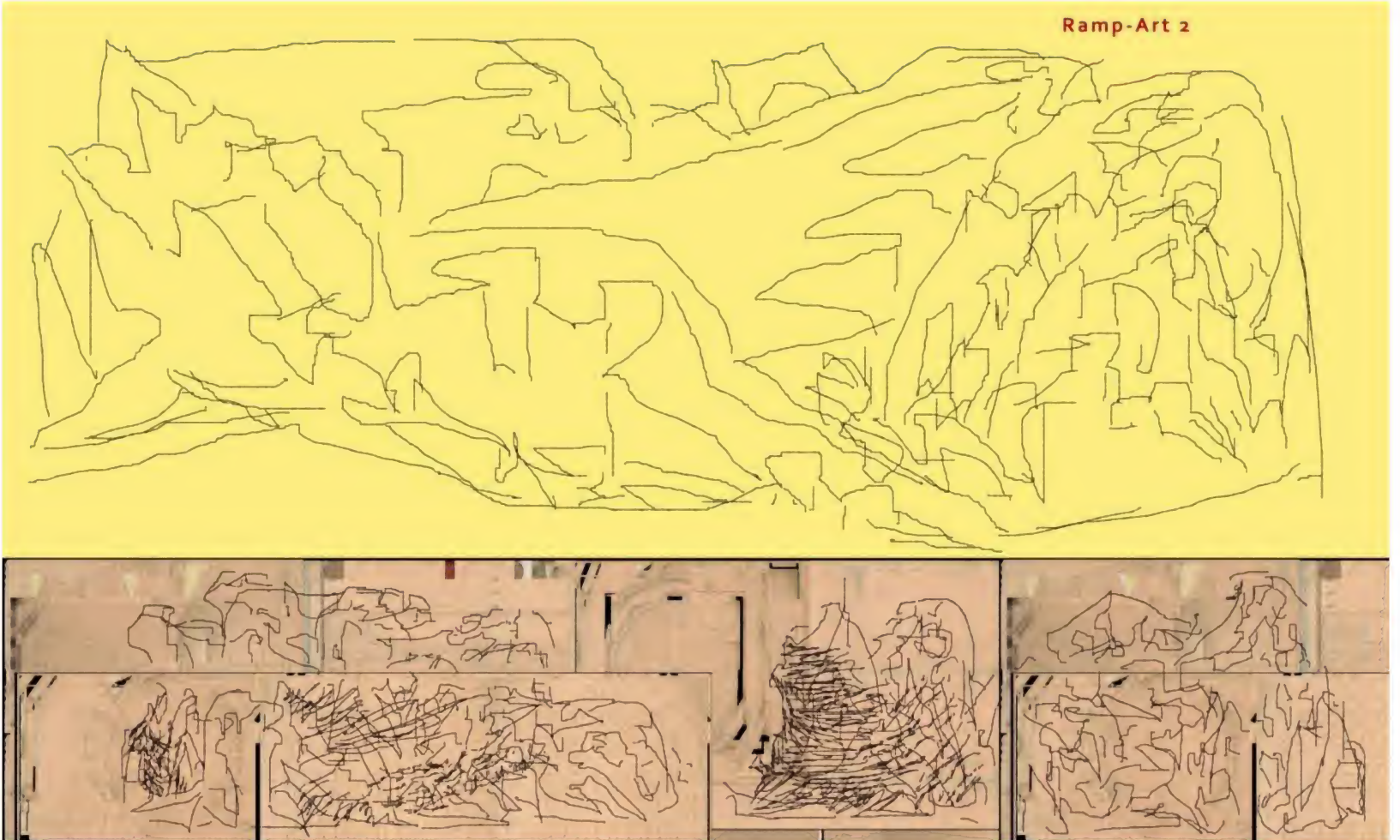




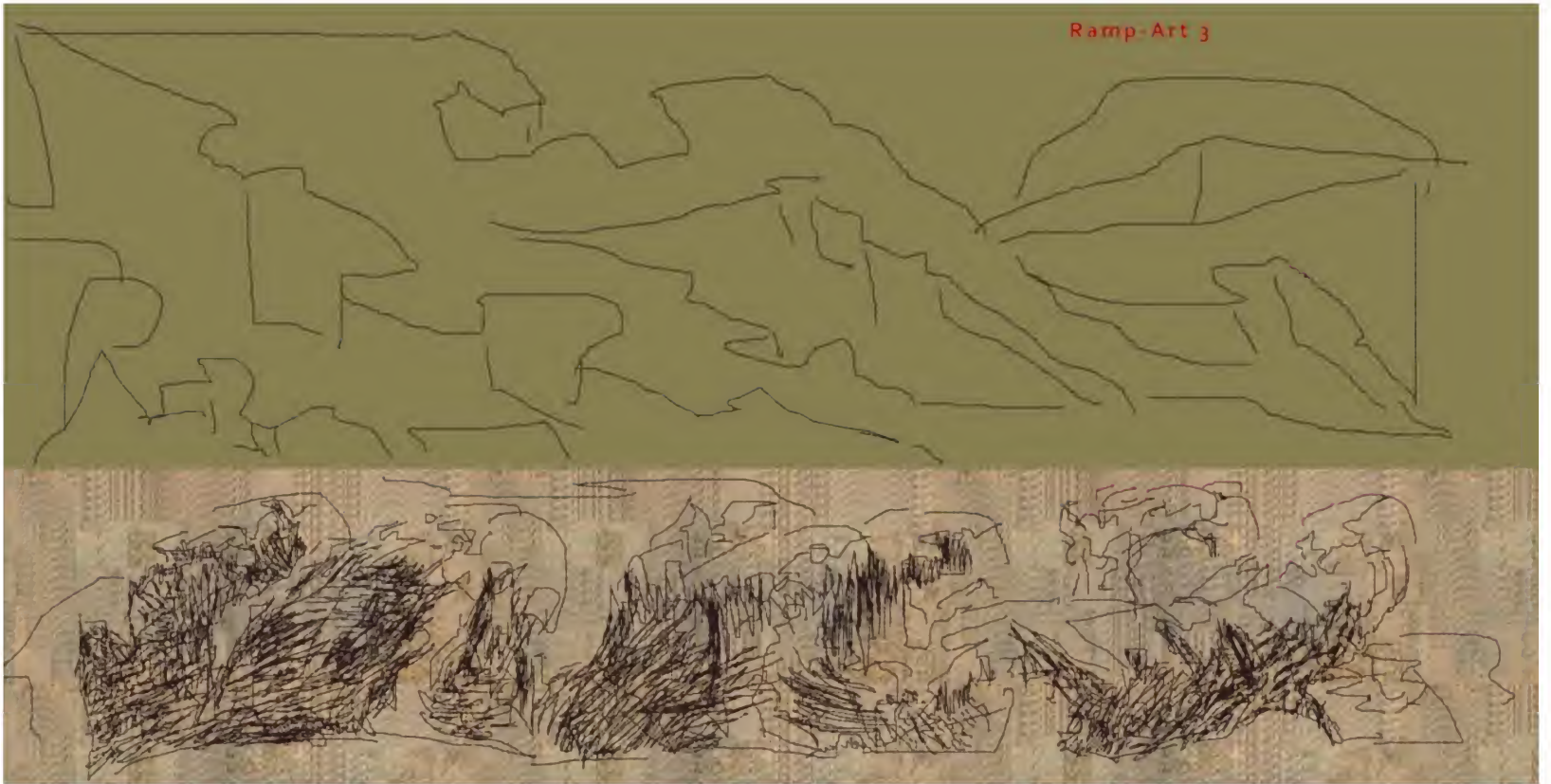




Ramp-Art 2



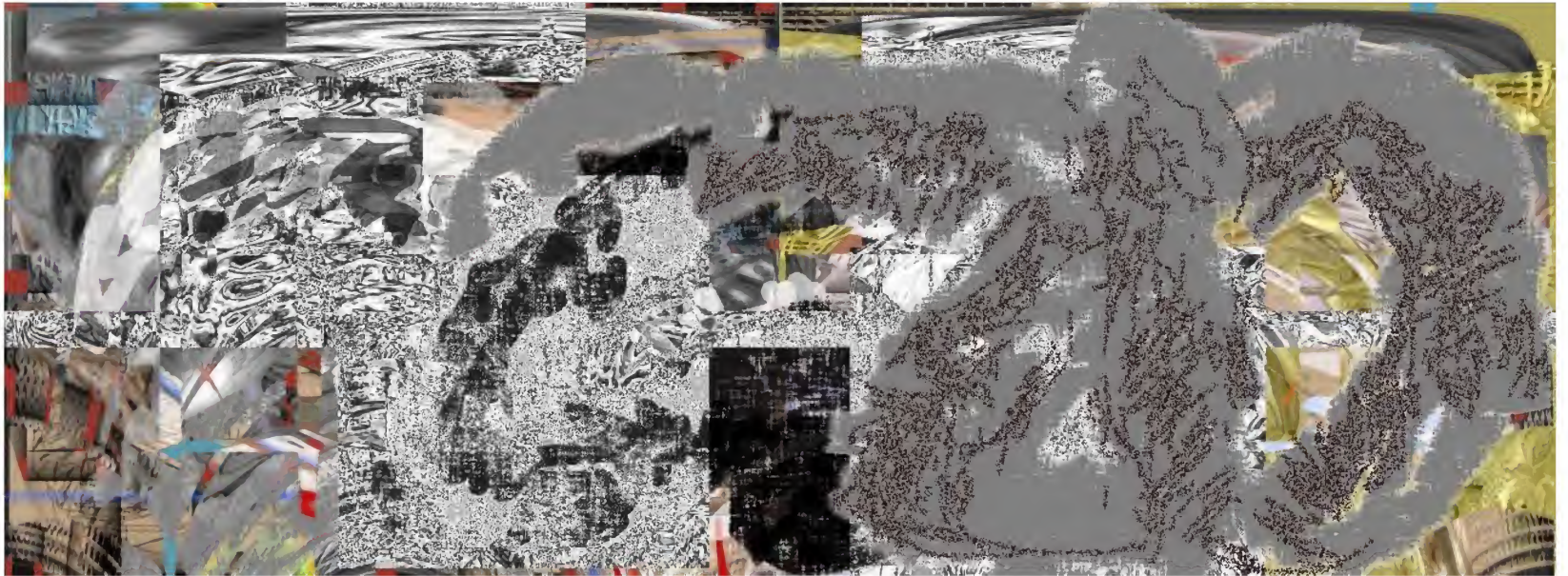
Ramp-Art 3

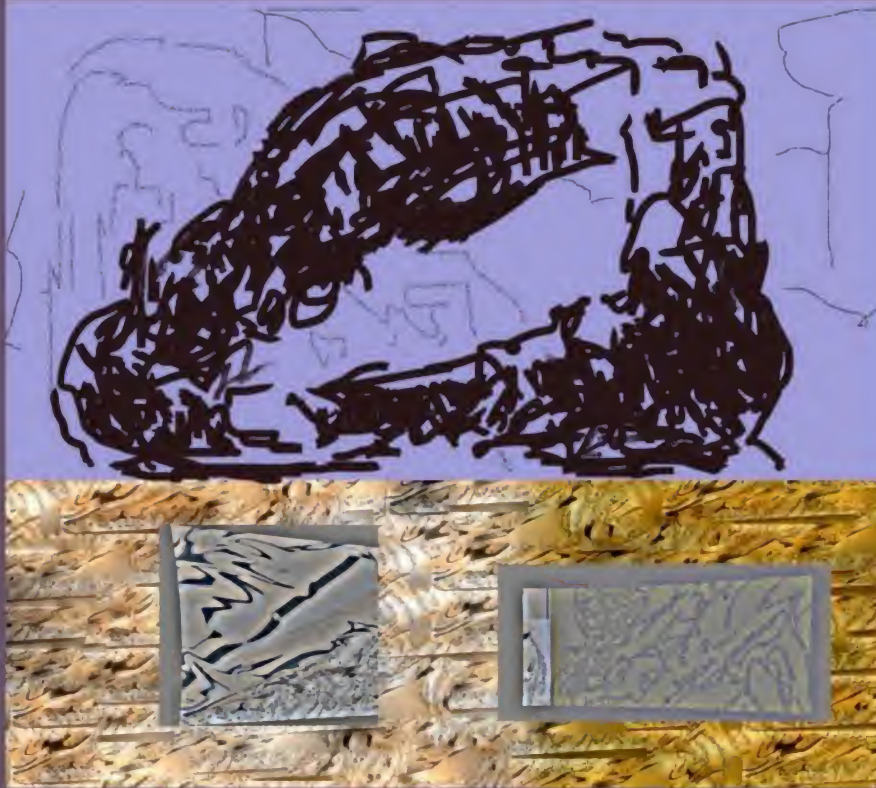


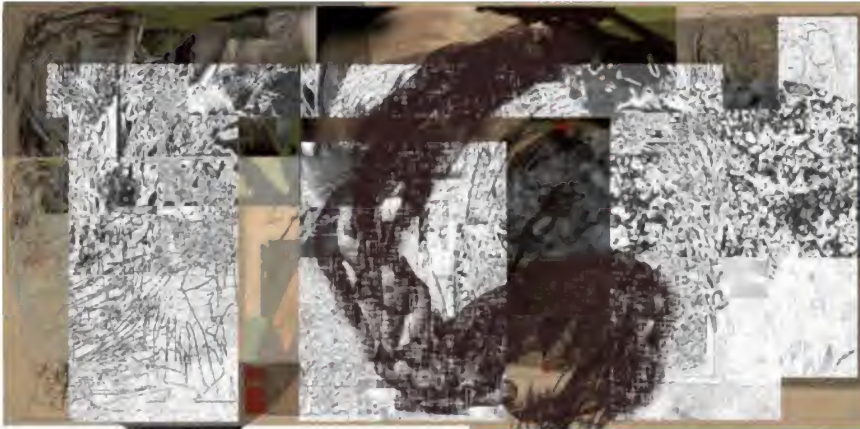


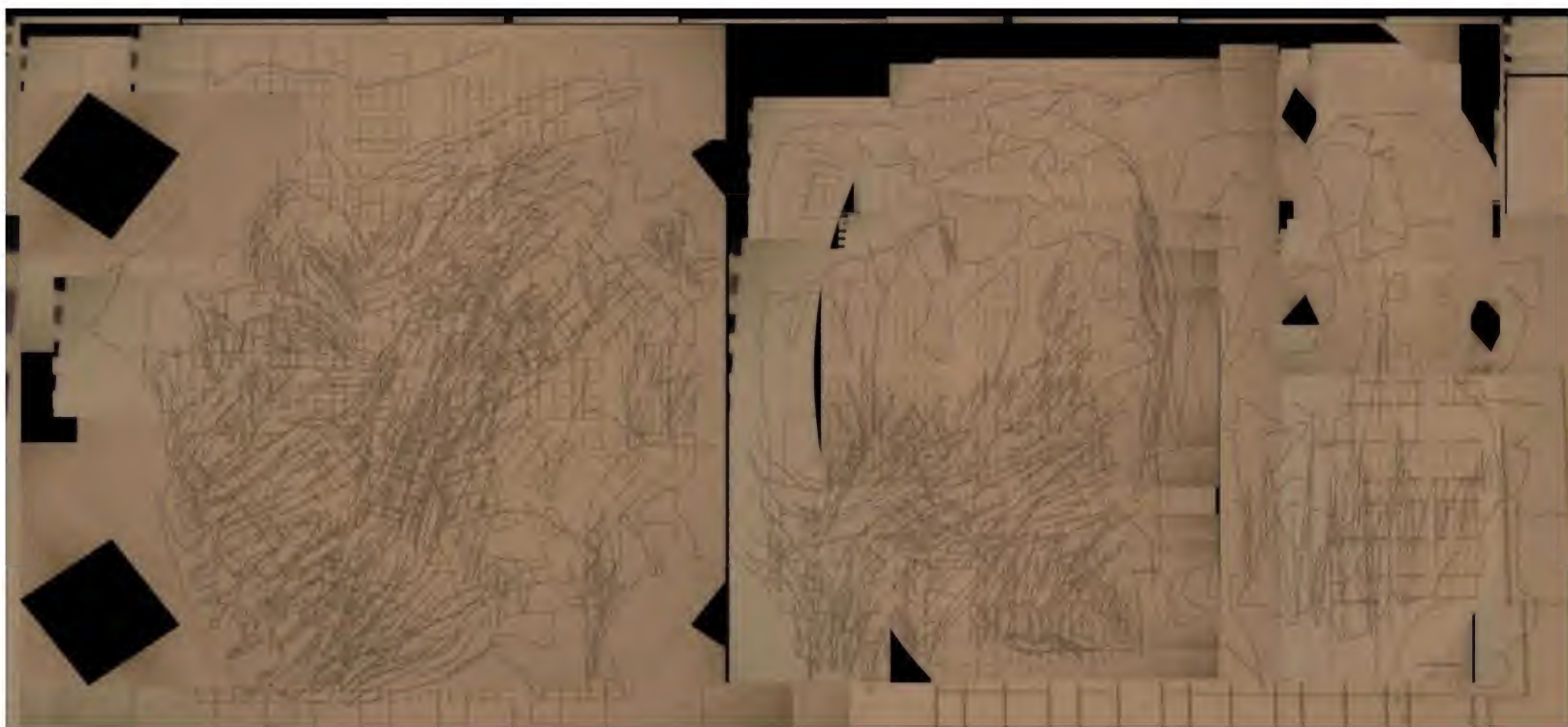






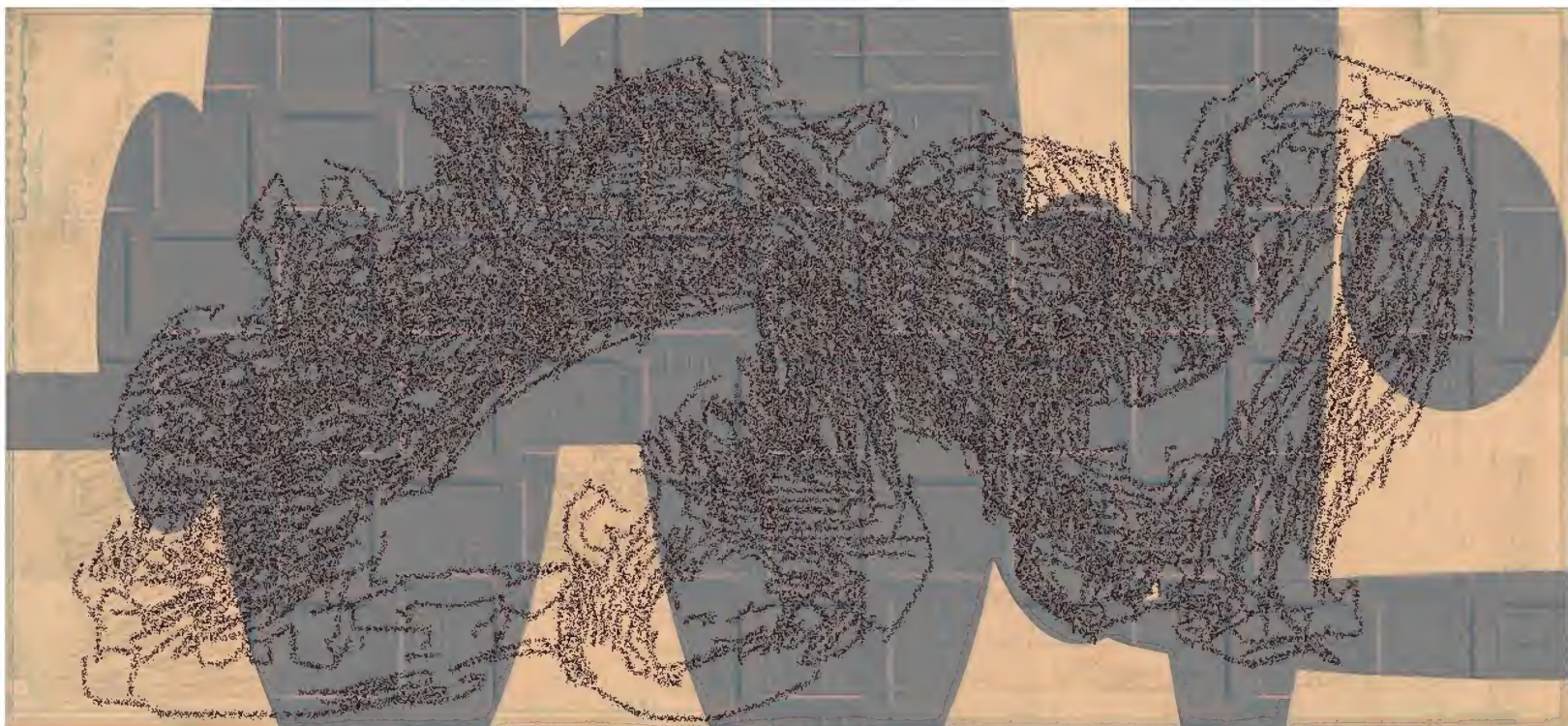


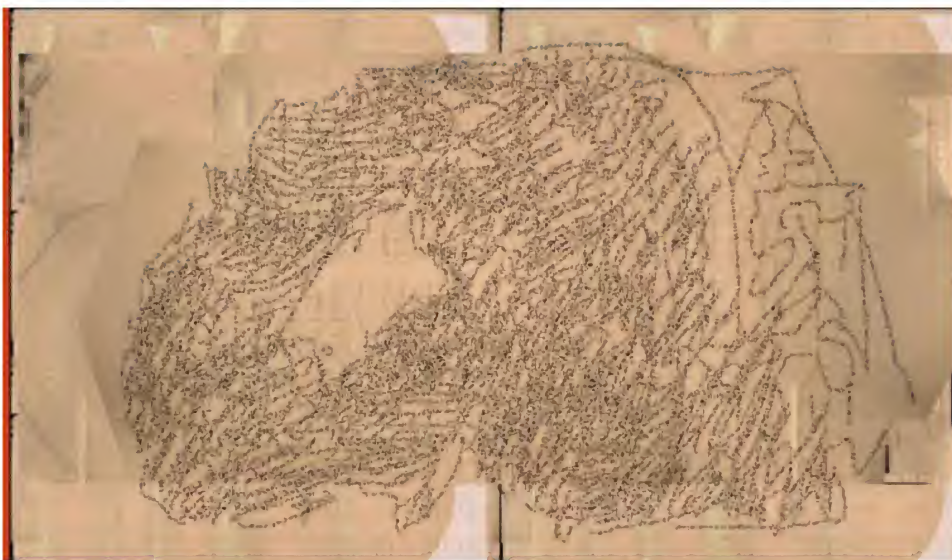


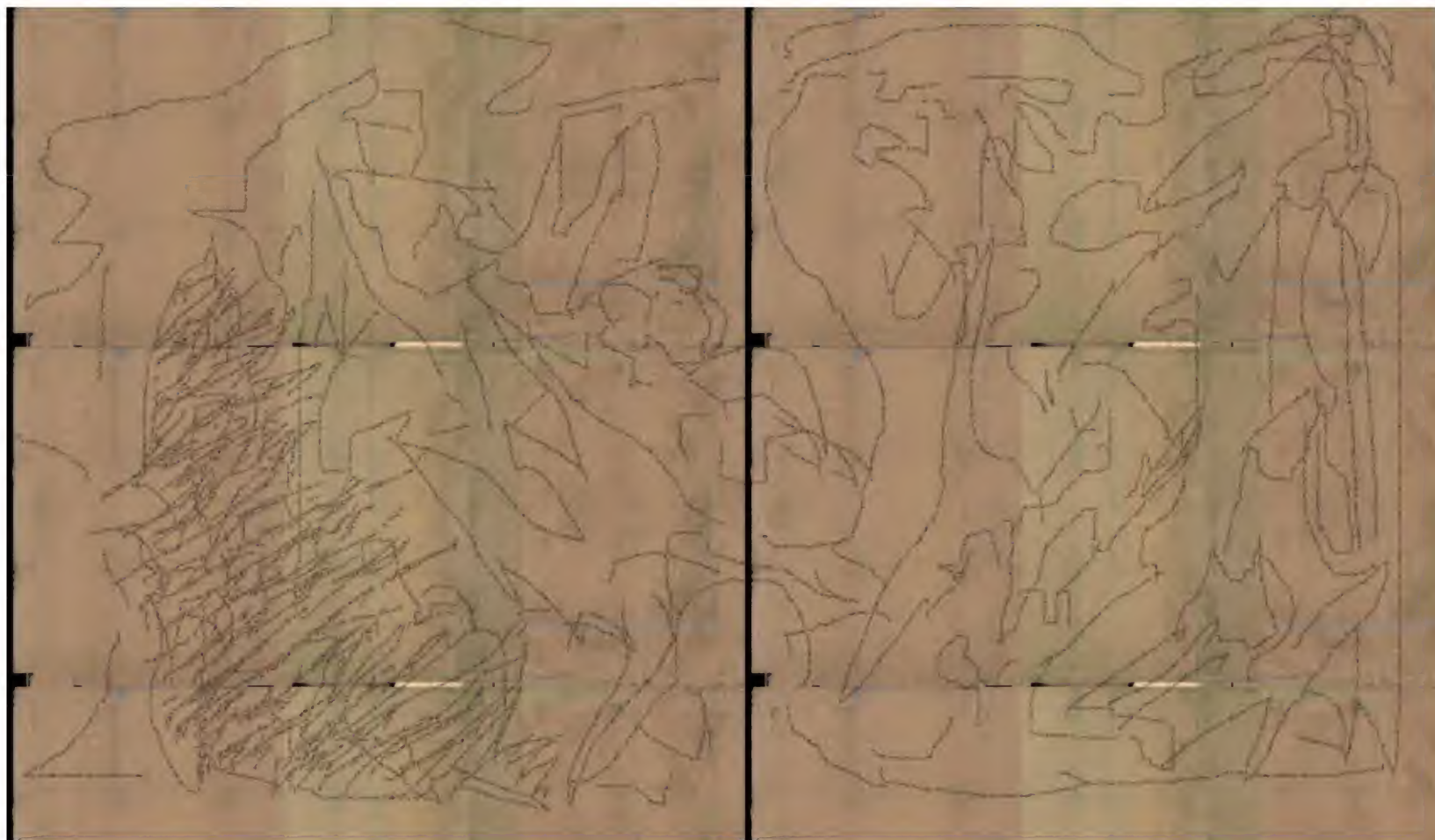


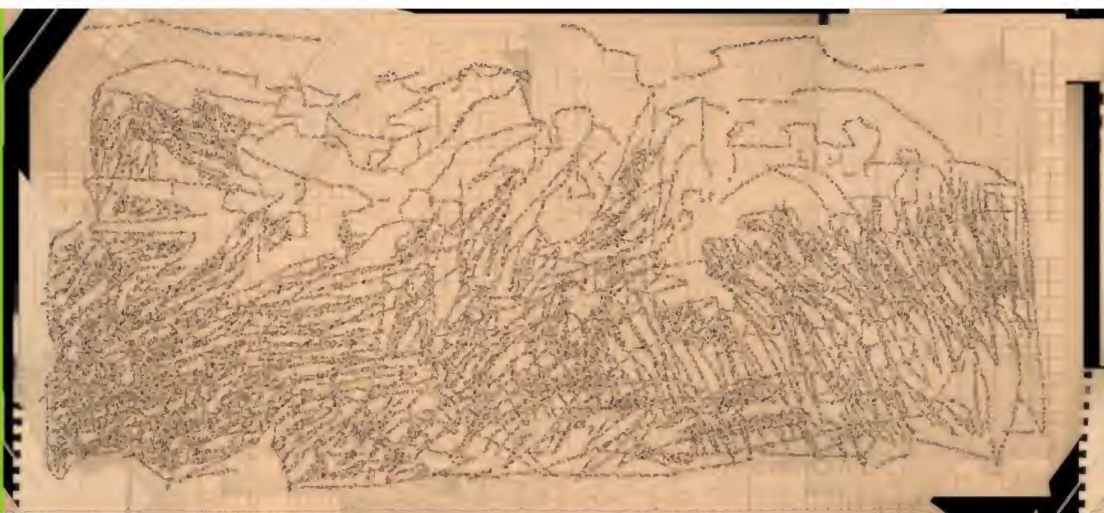
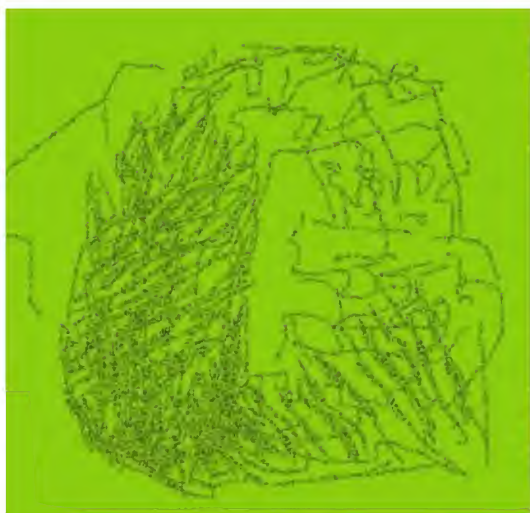






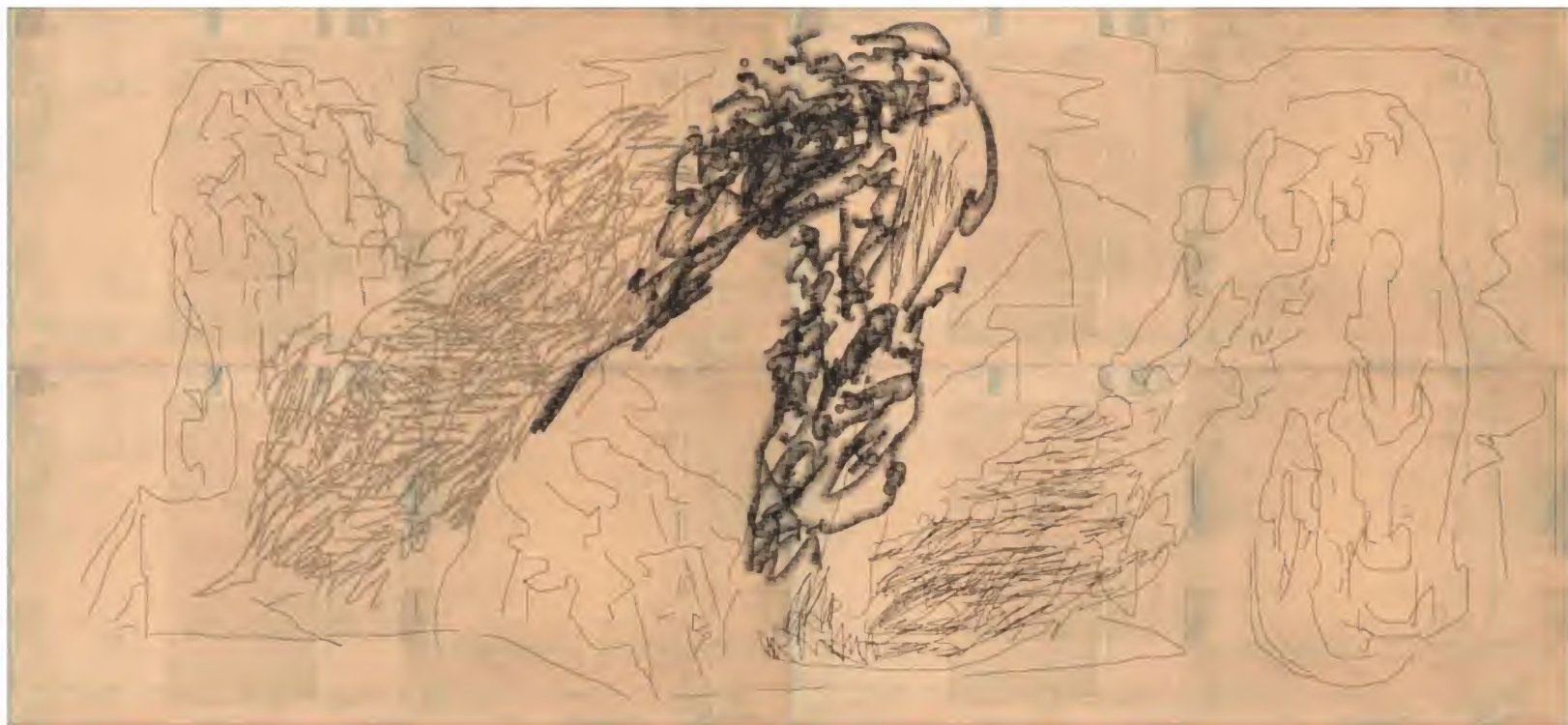


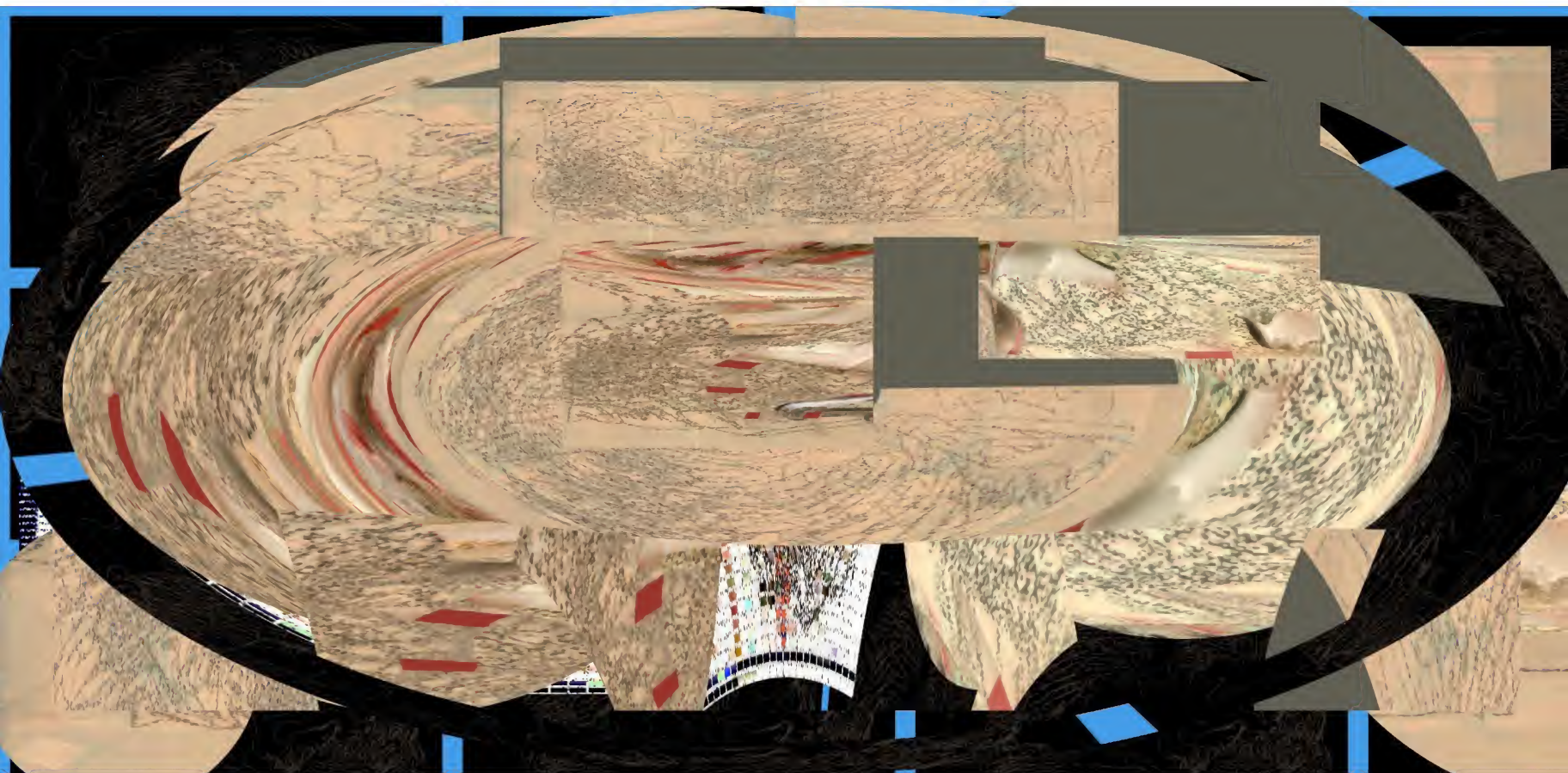


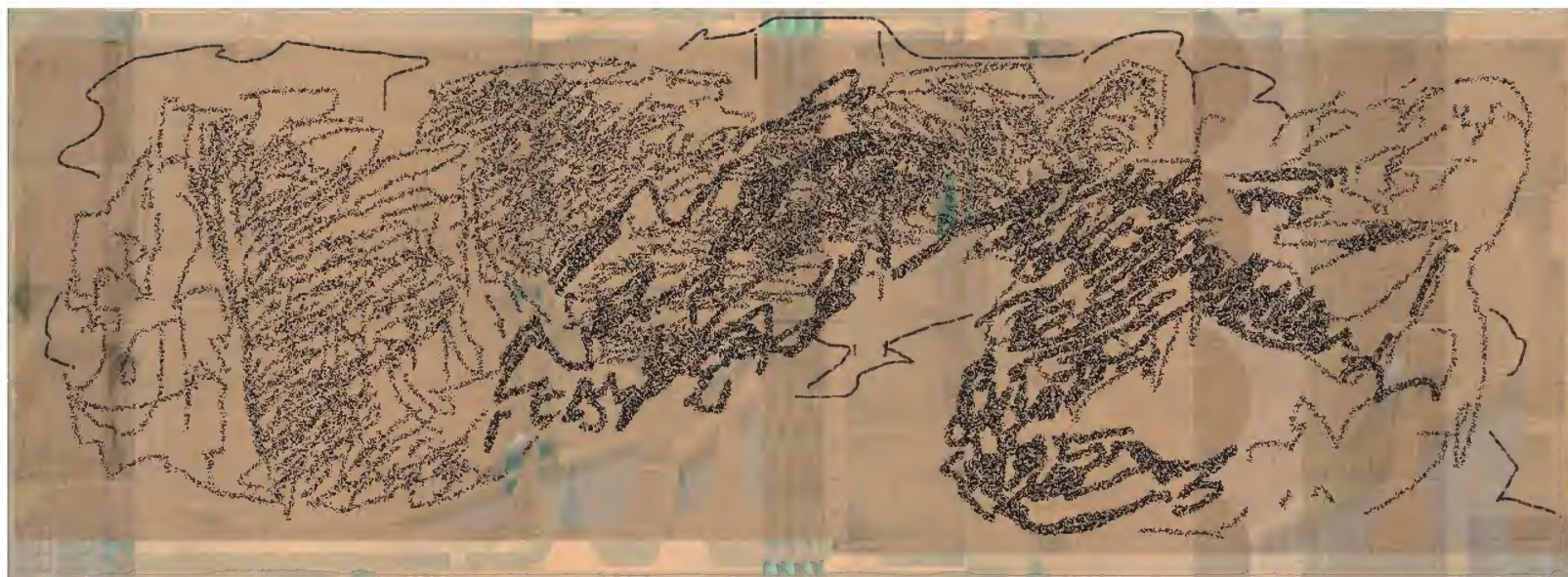




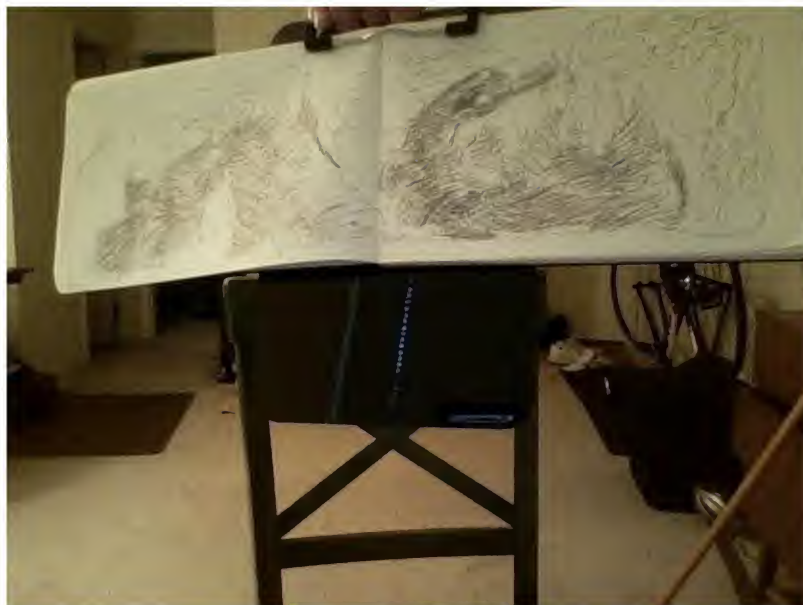


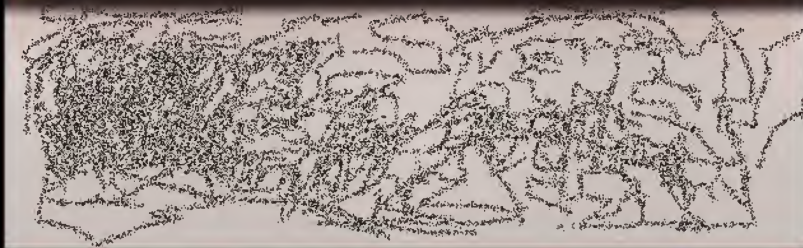


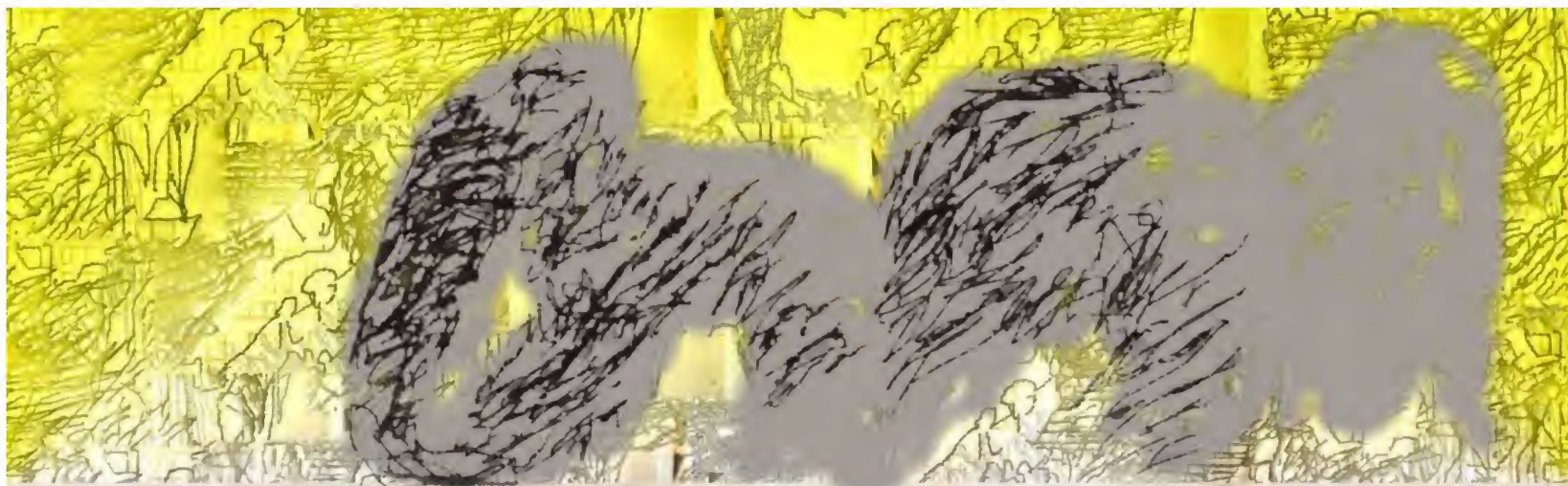


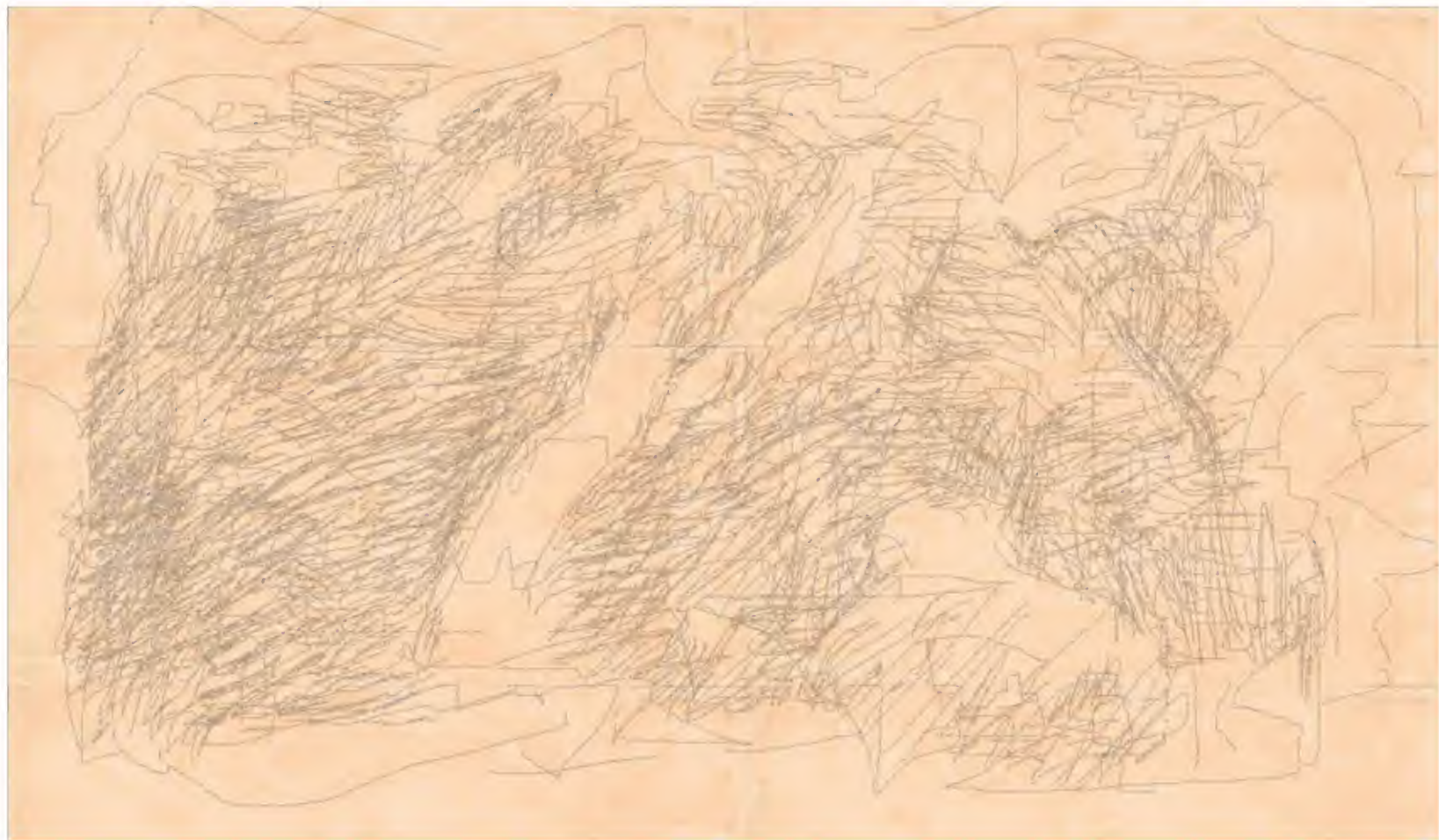


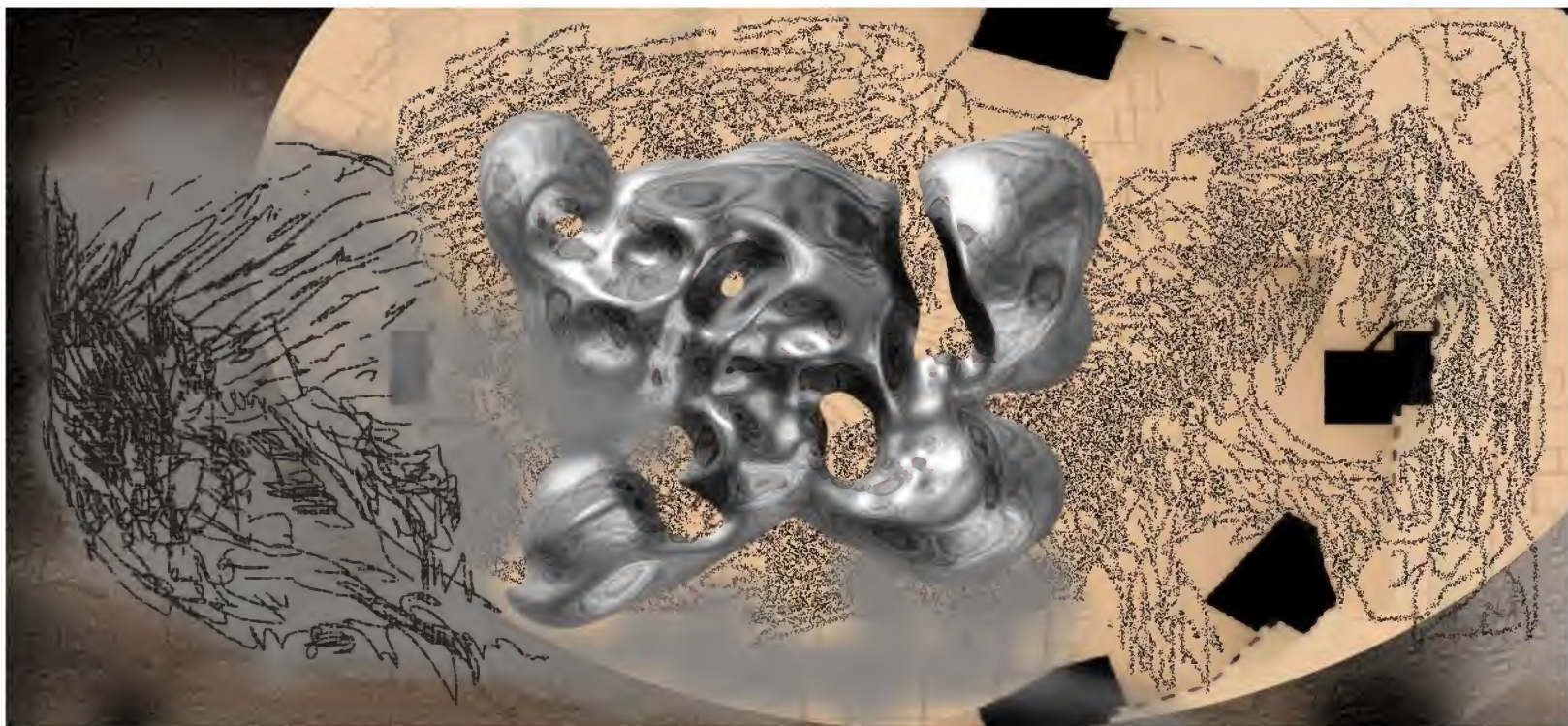


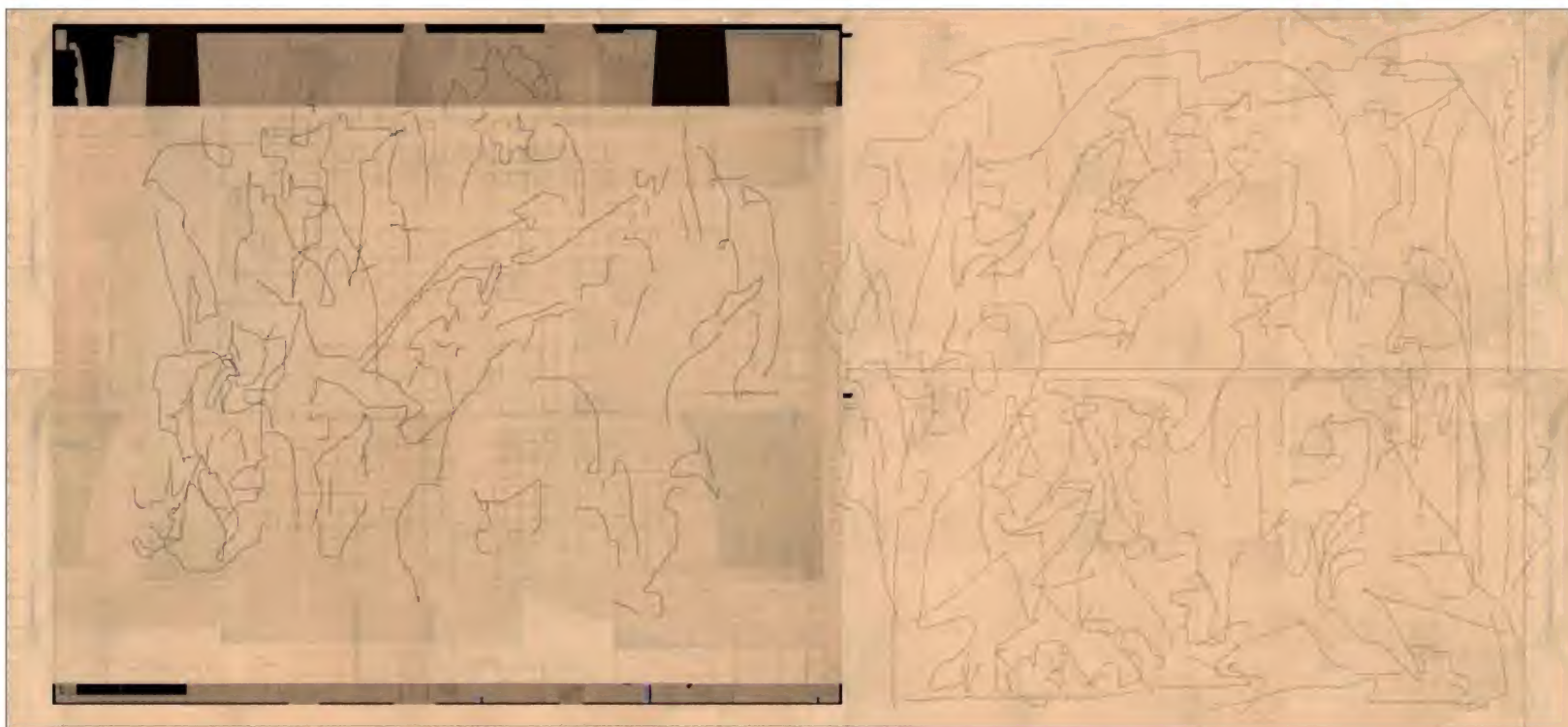


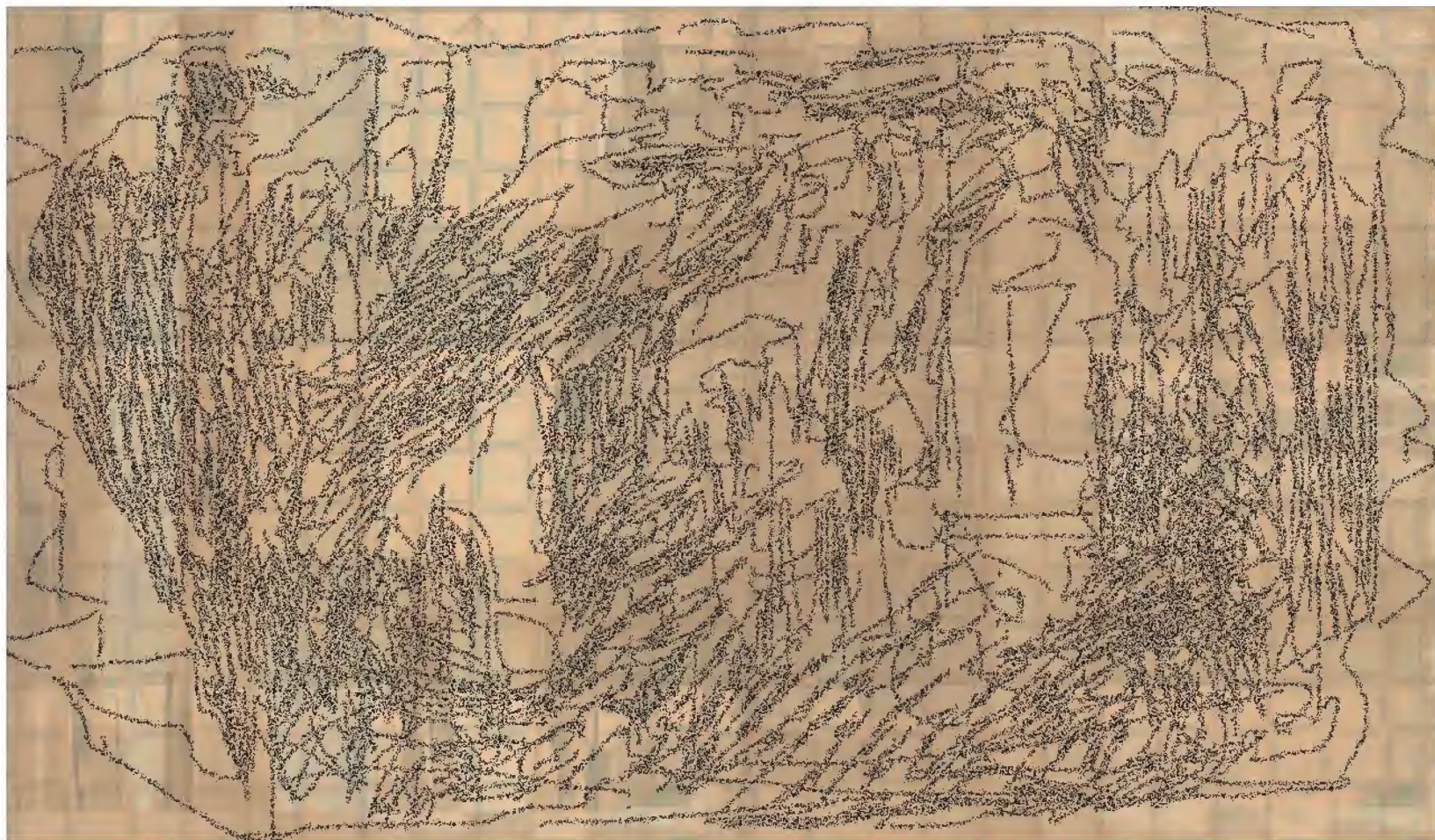


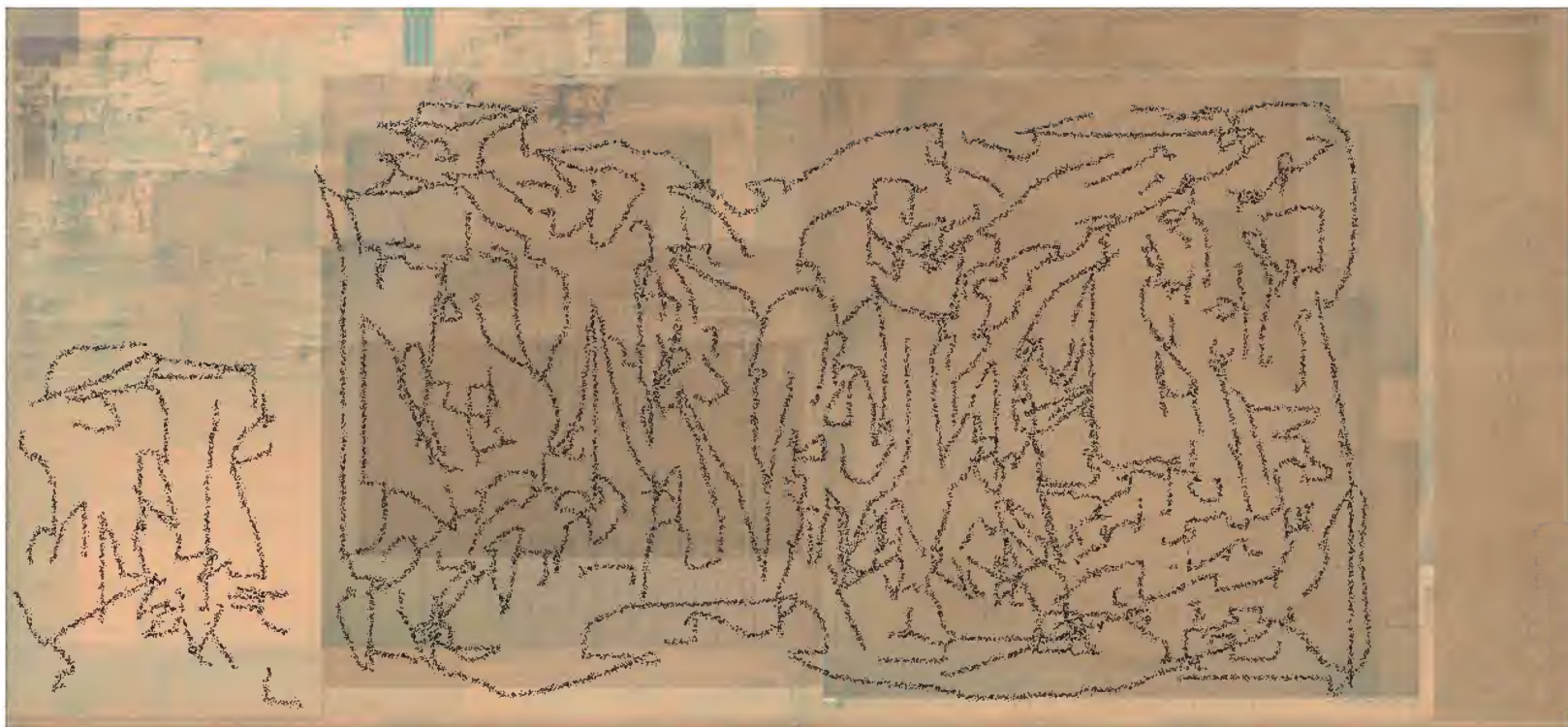


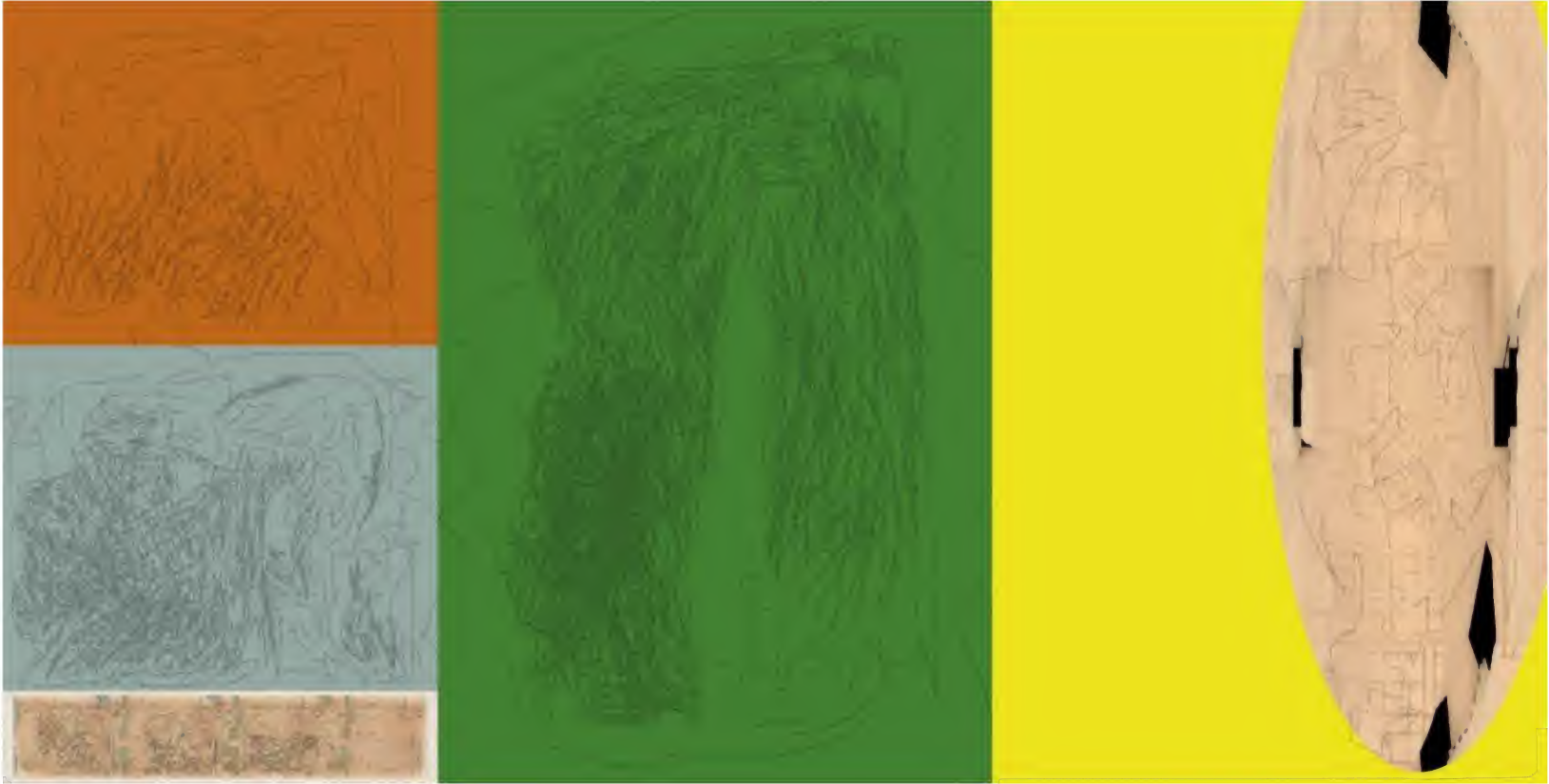


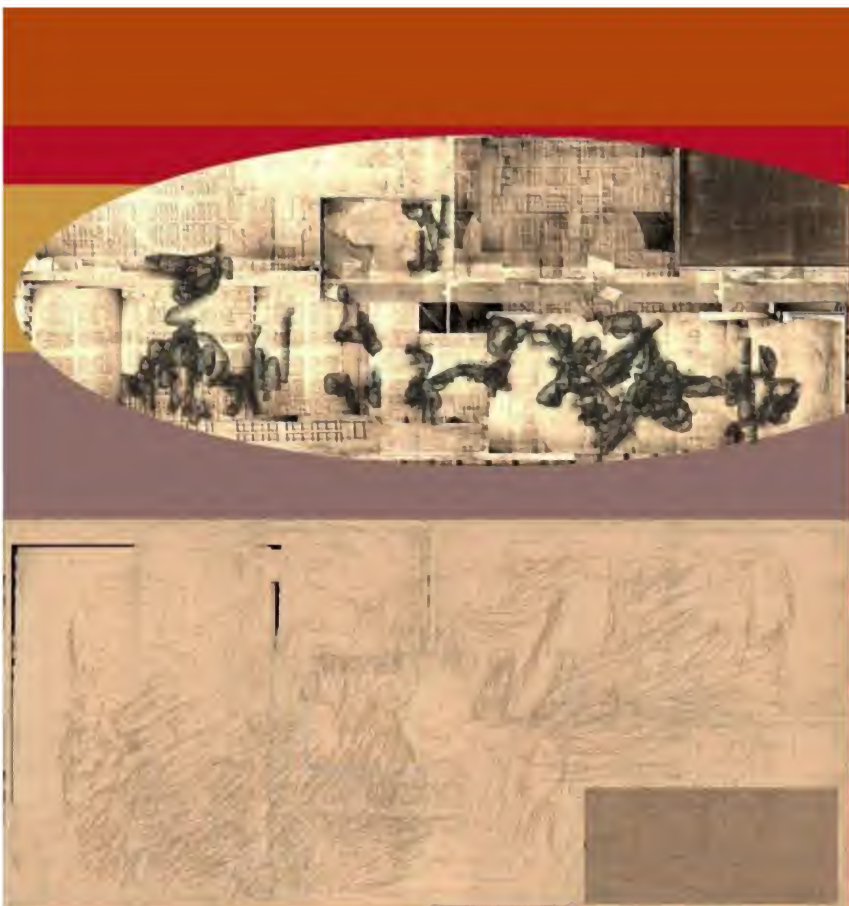


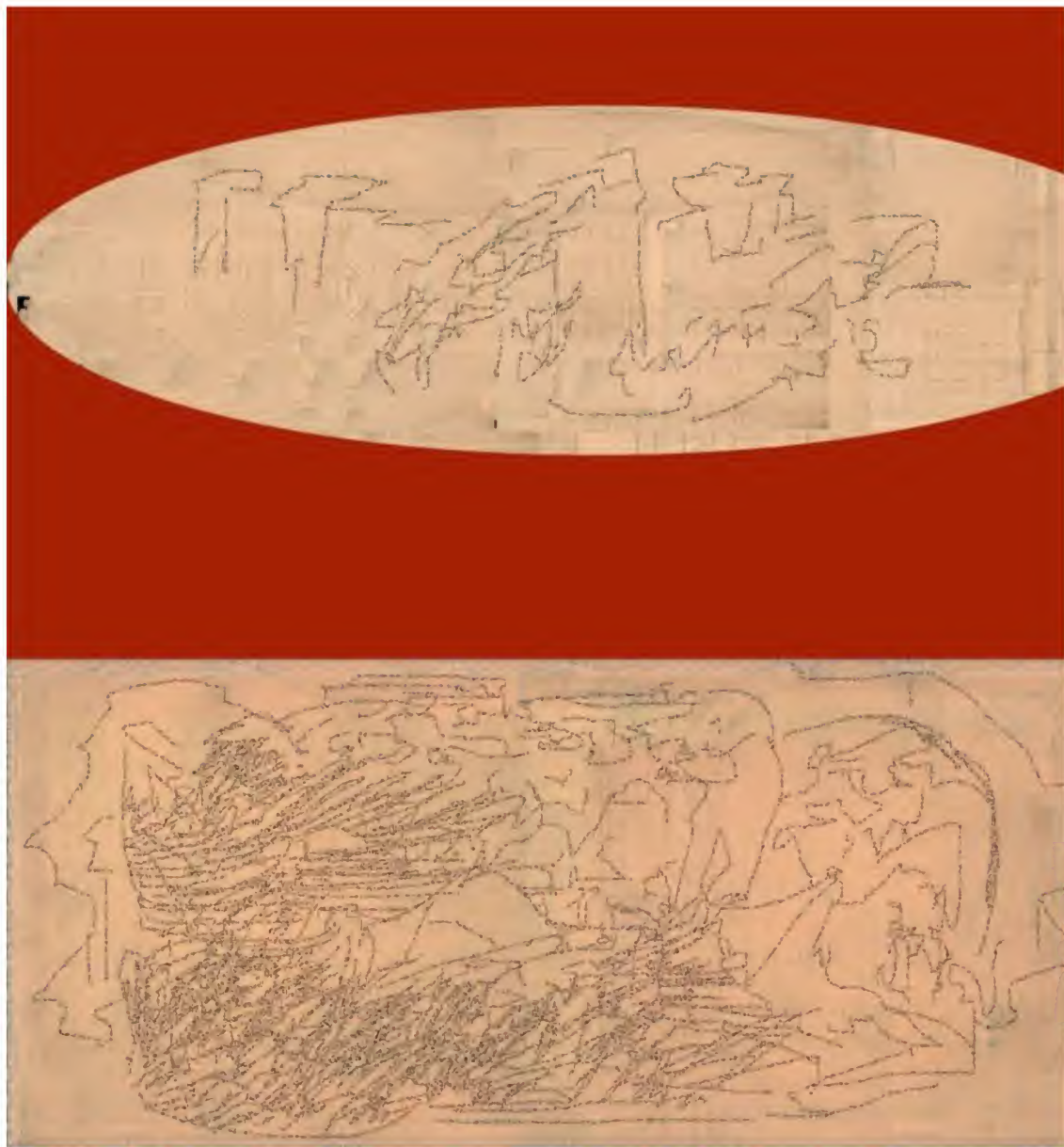






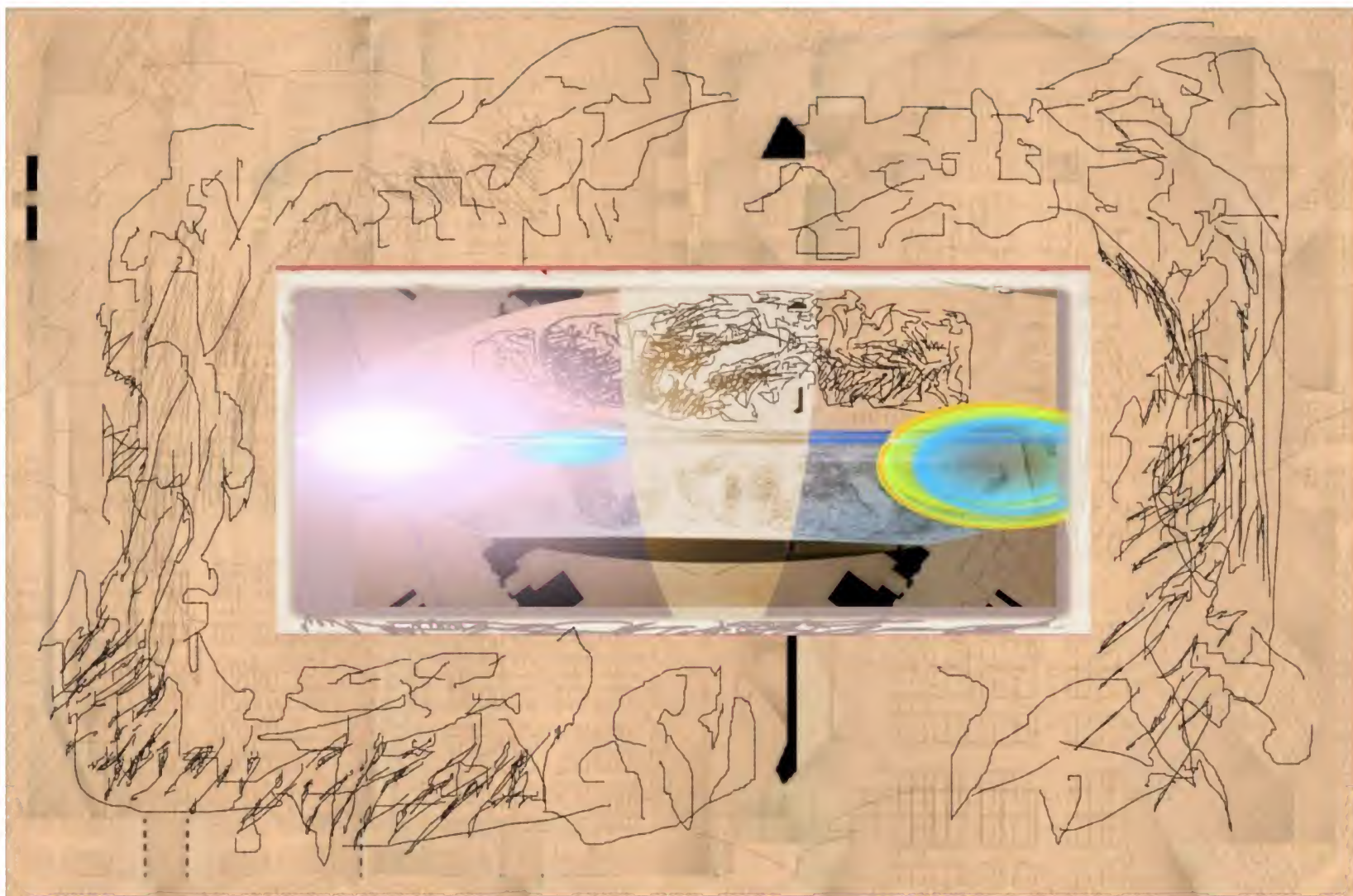






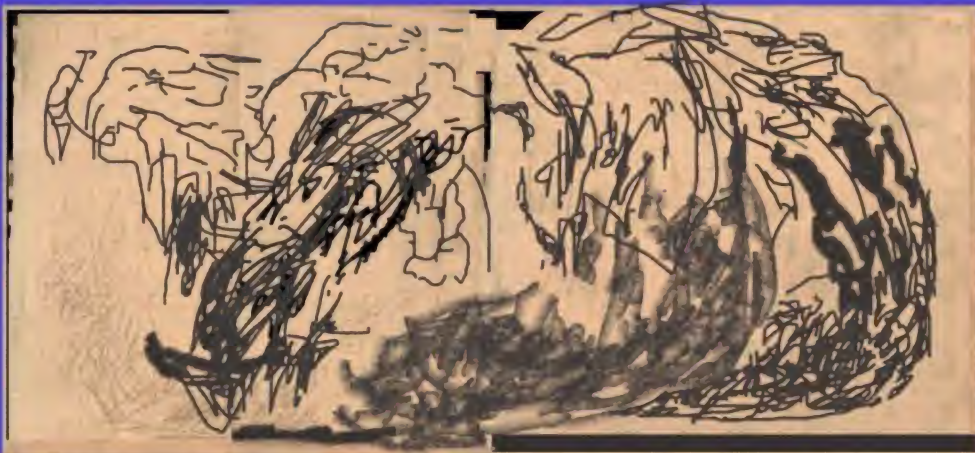


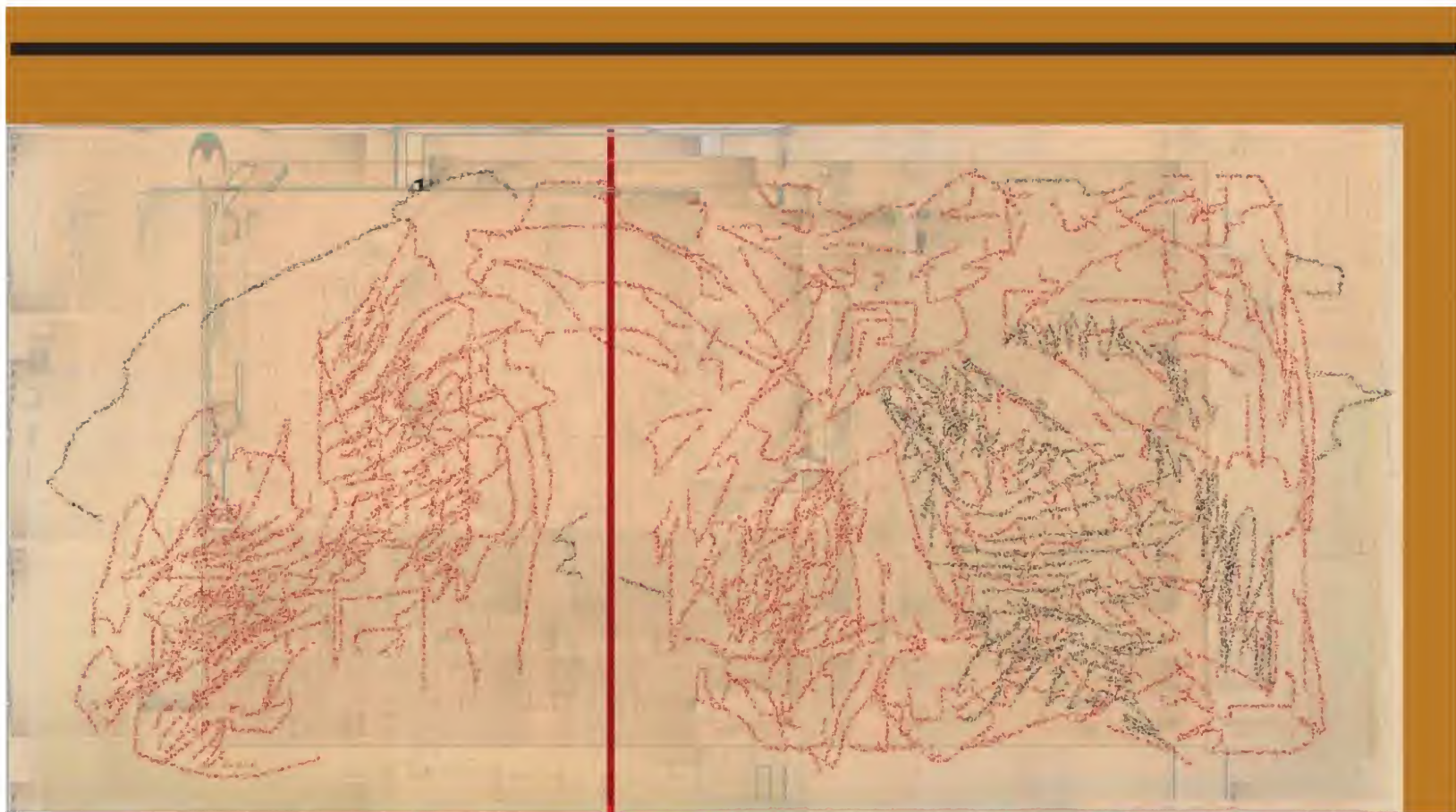






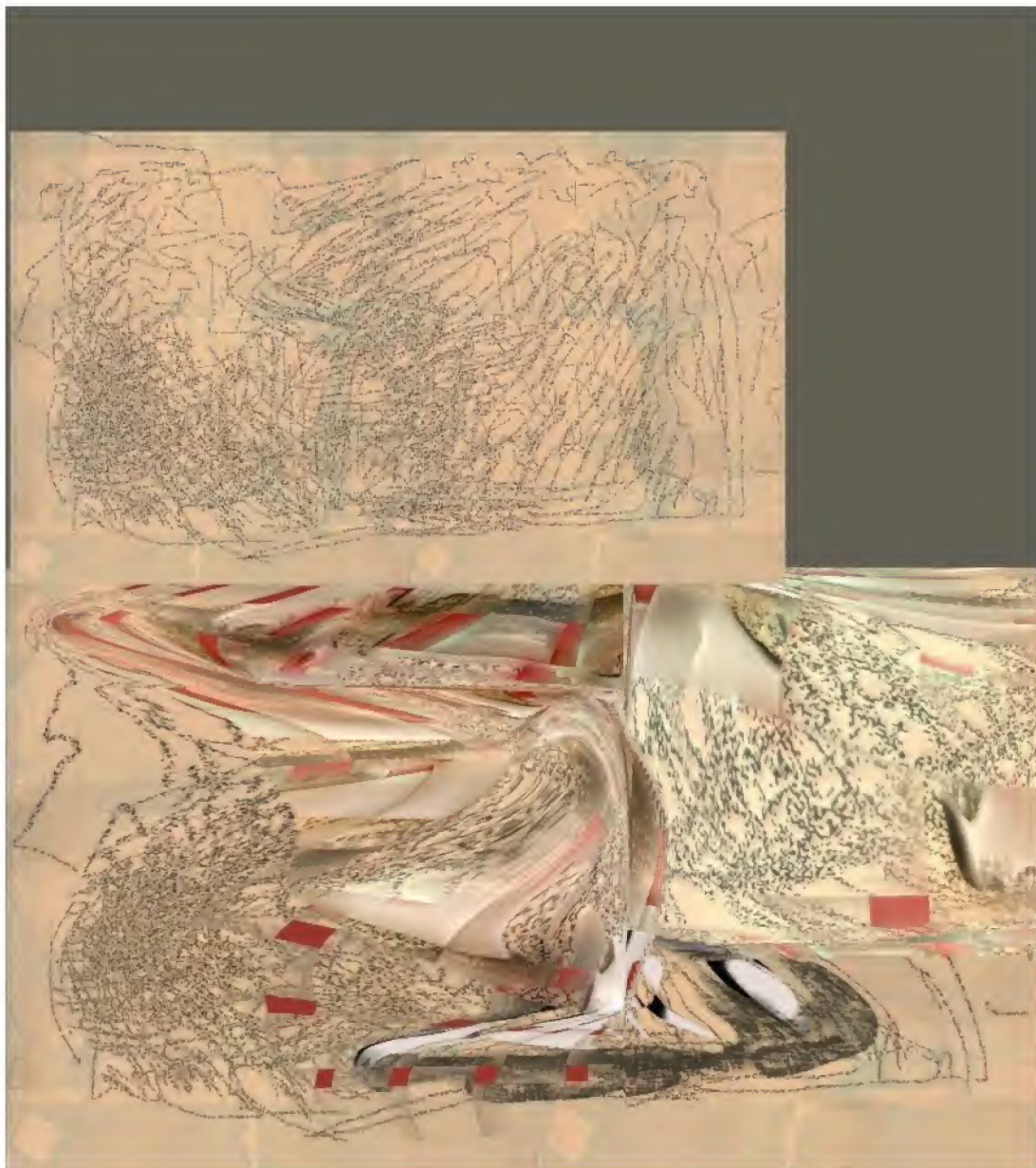


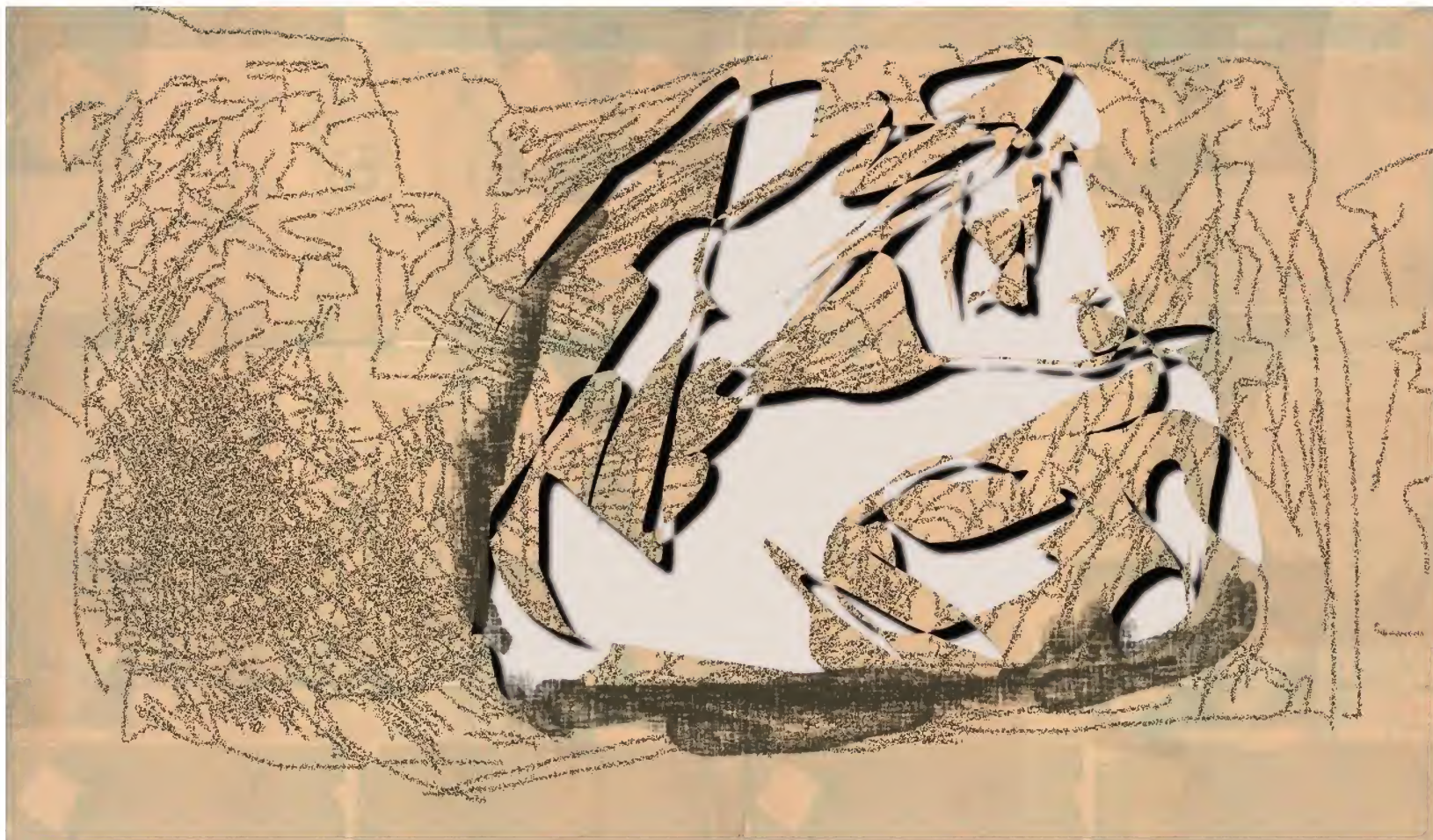


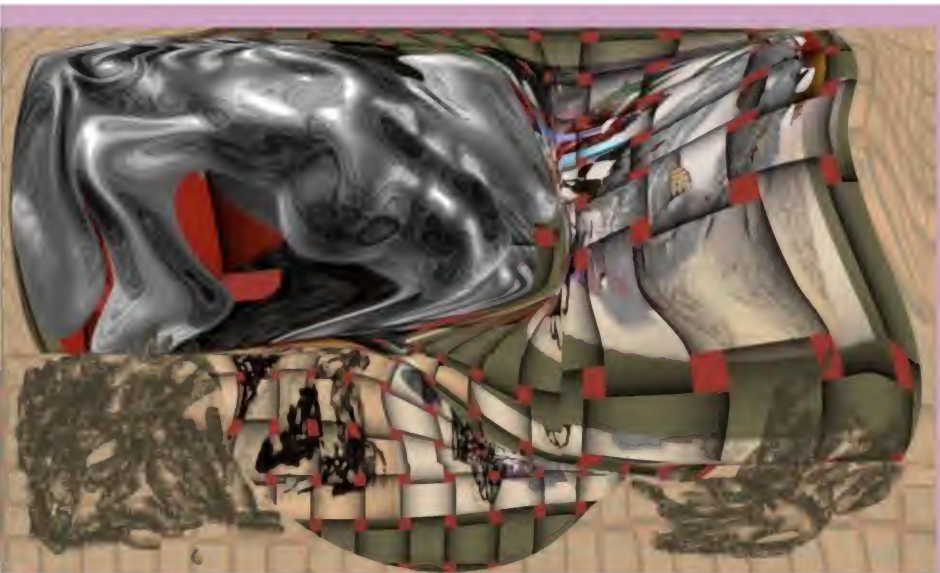


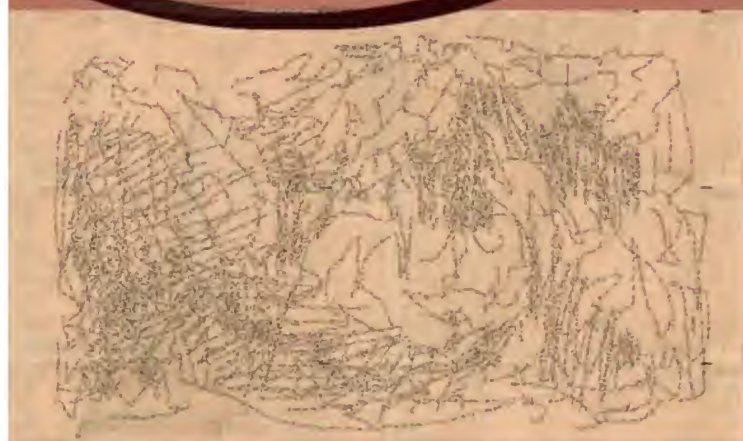




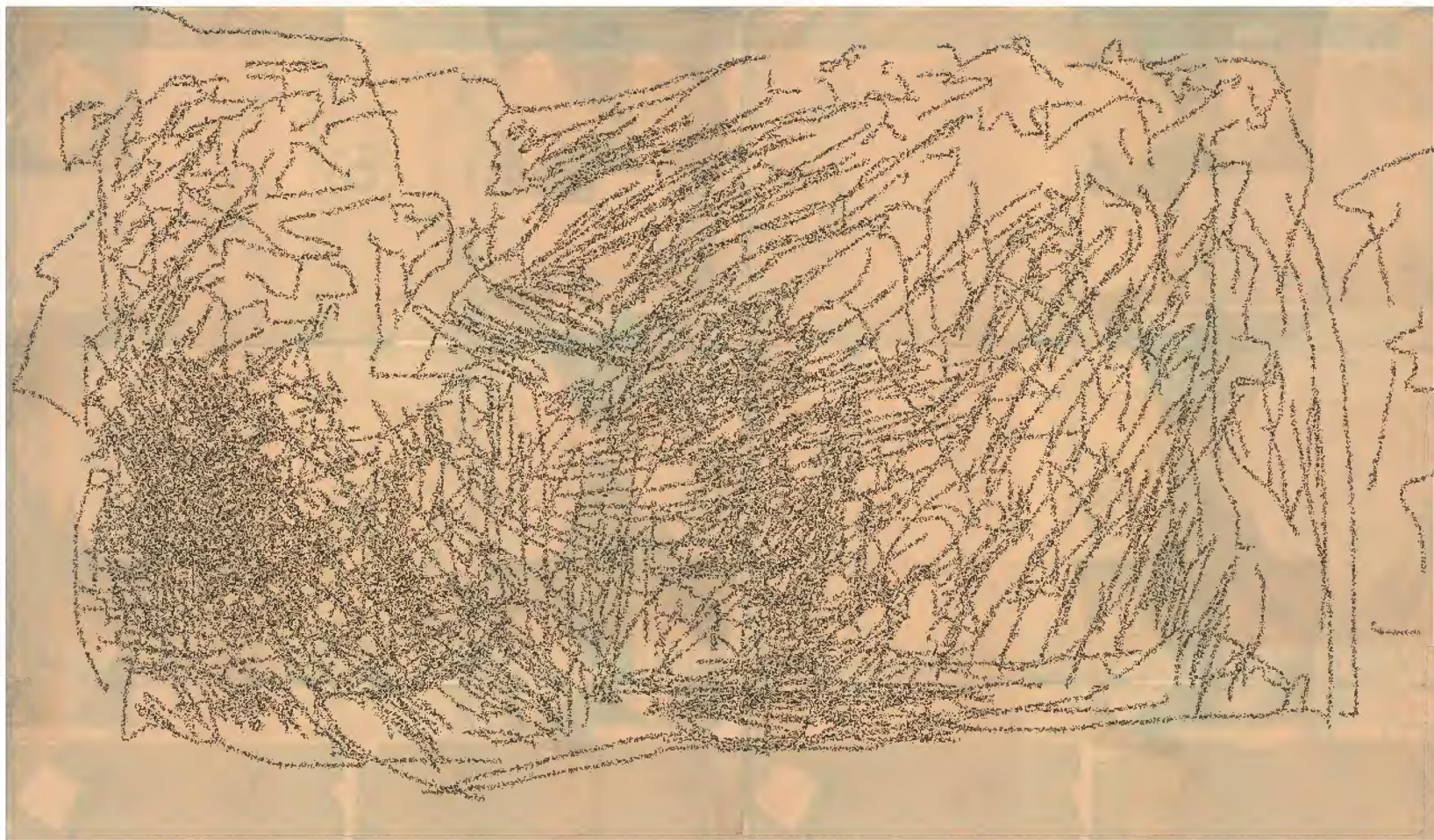




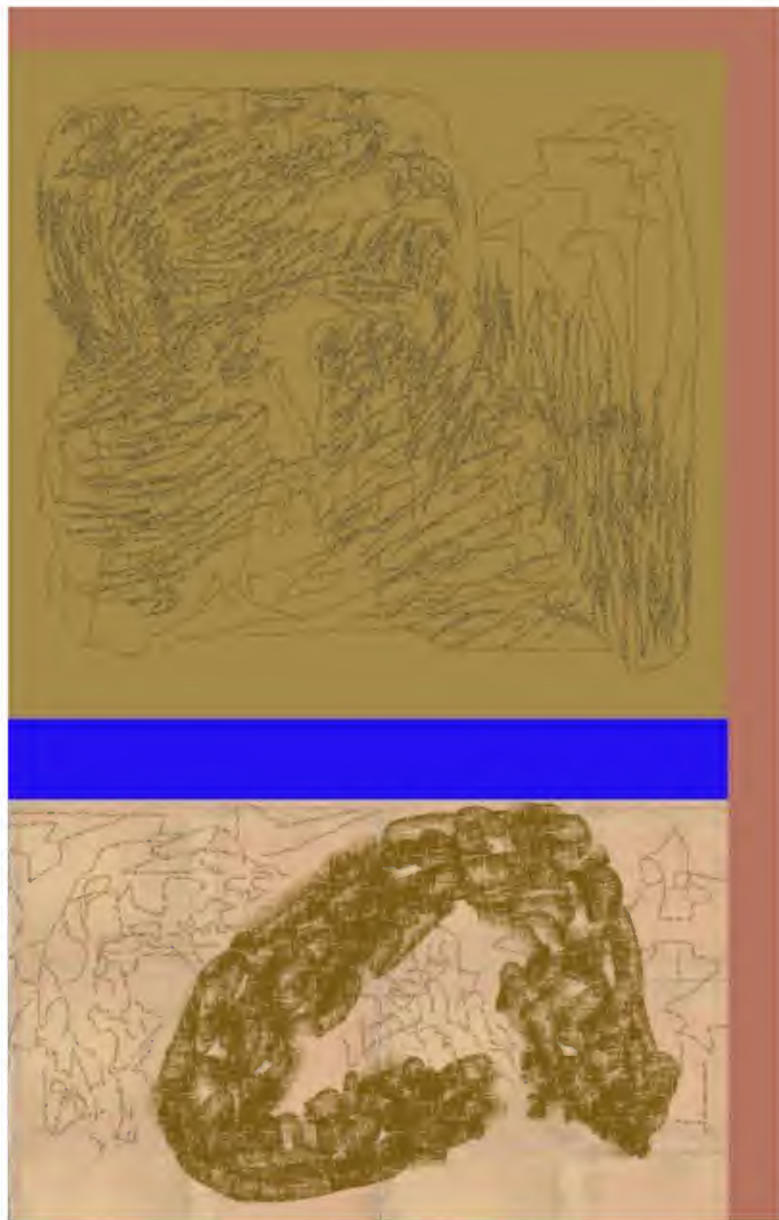




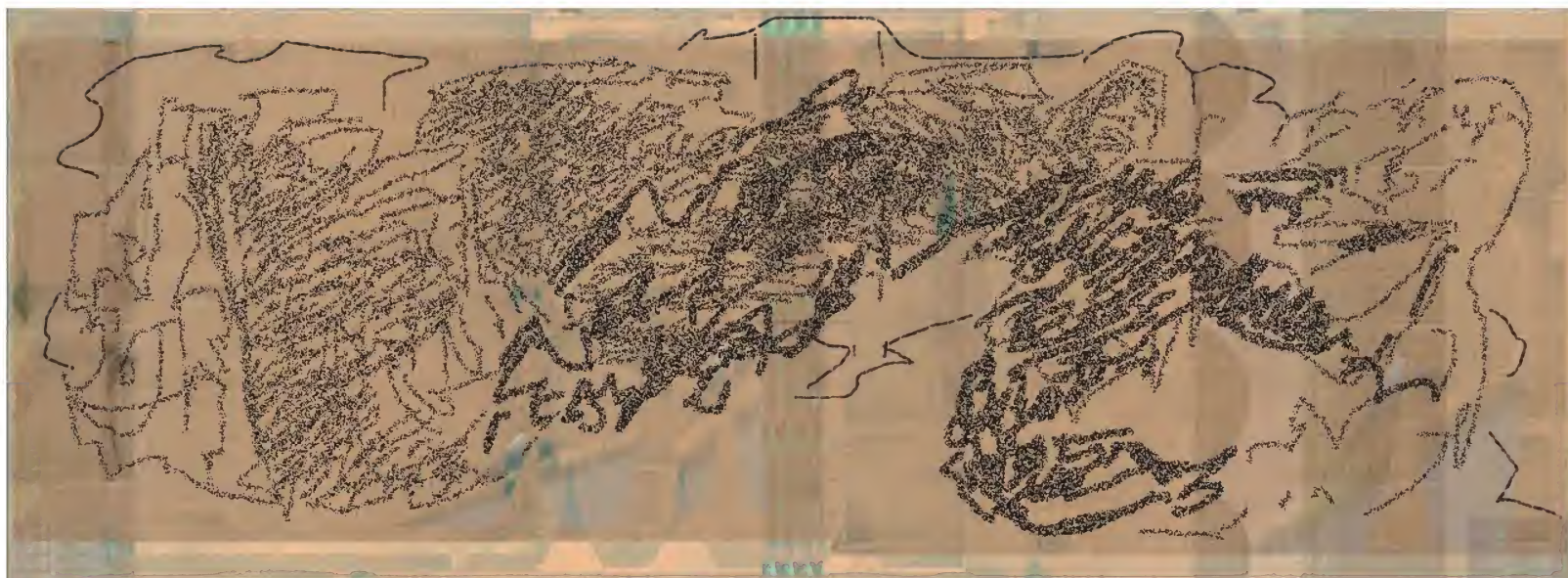


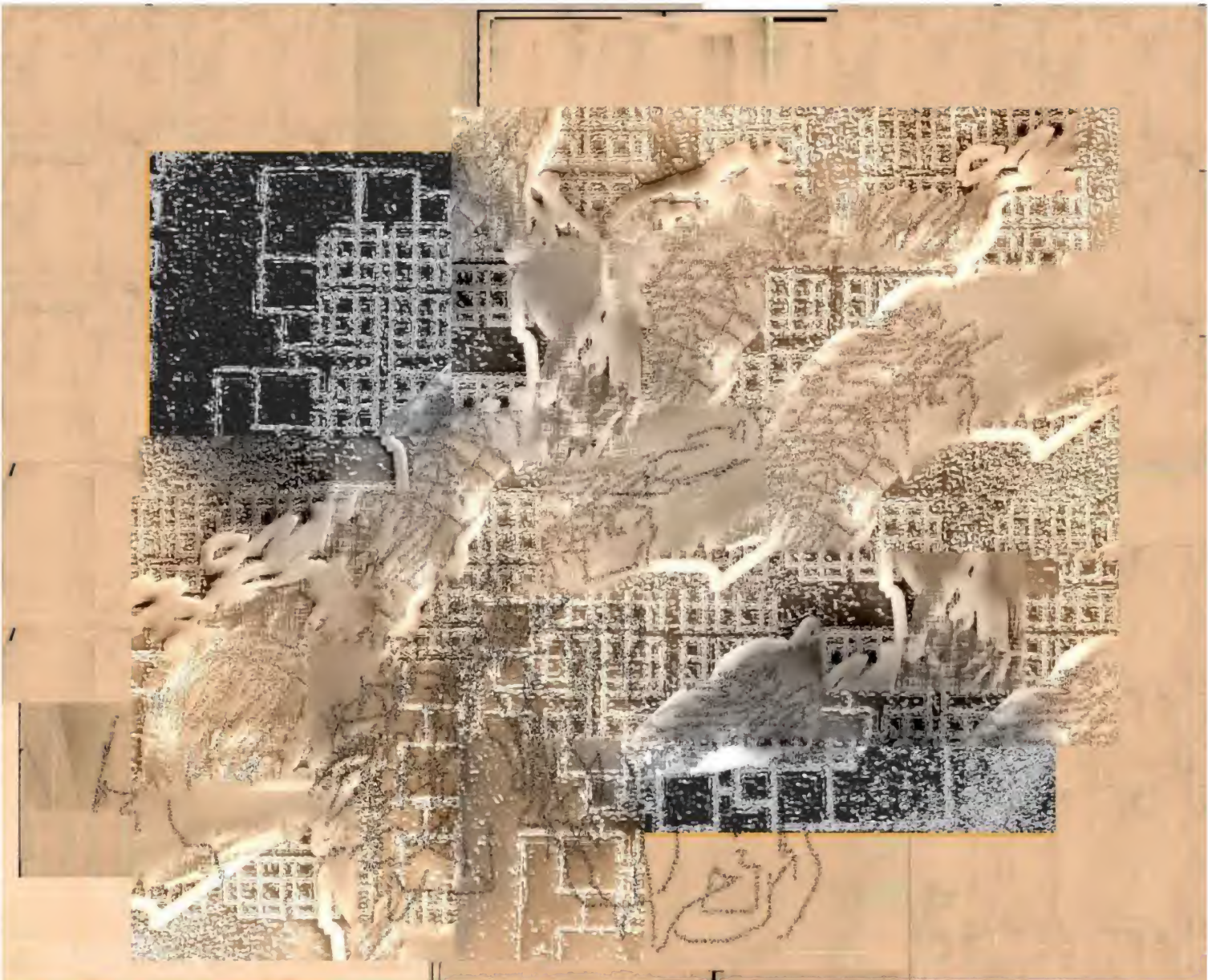


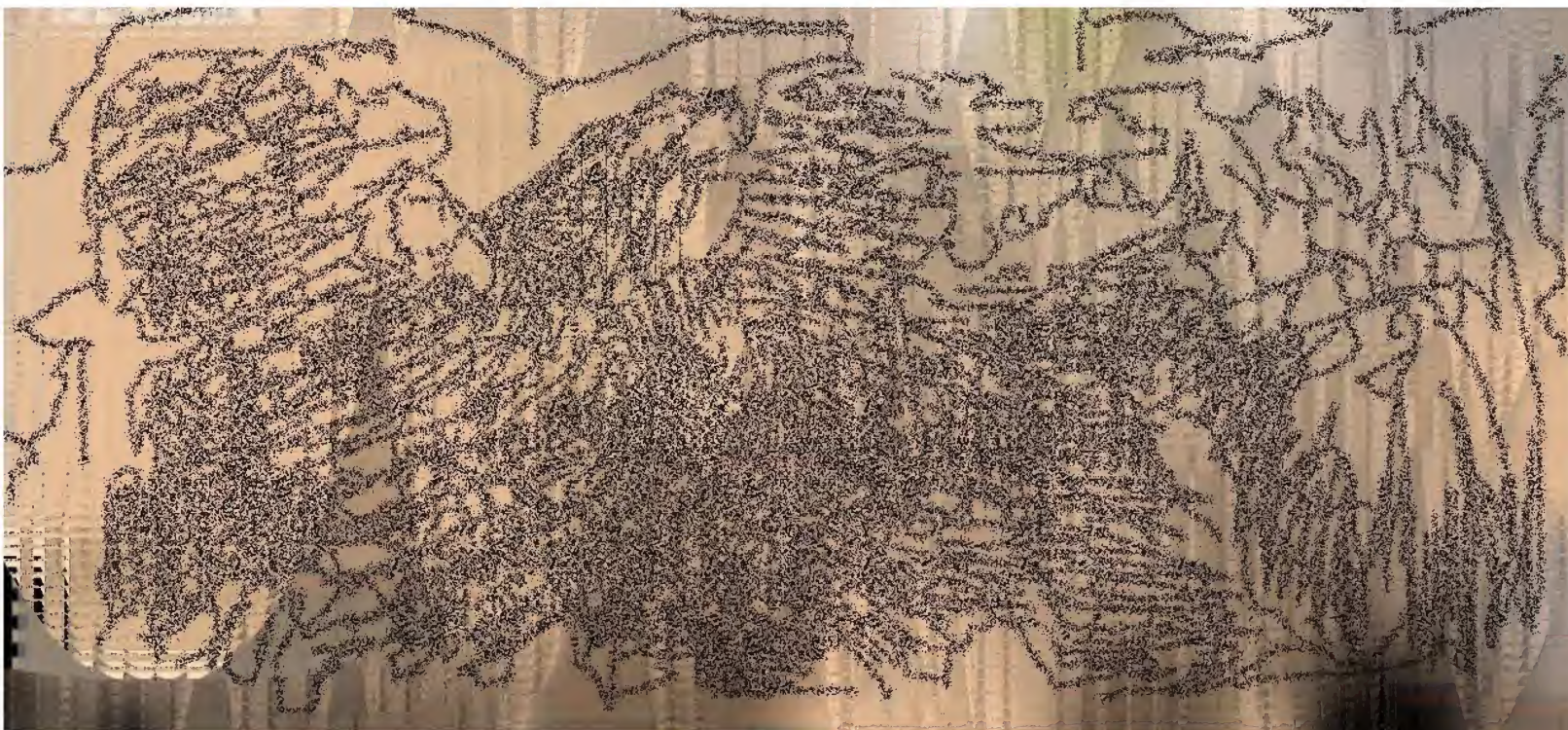


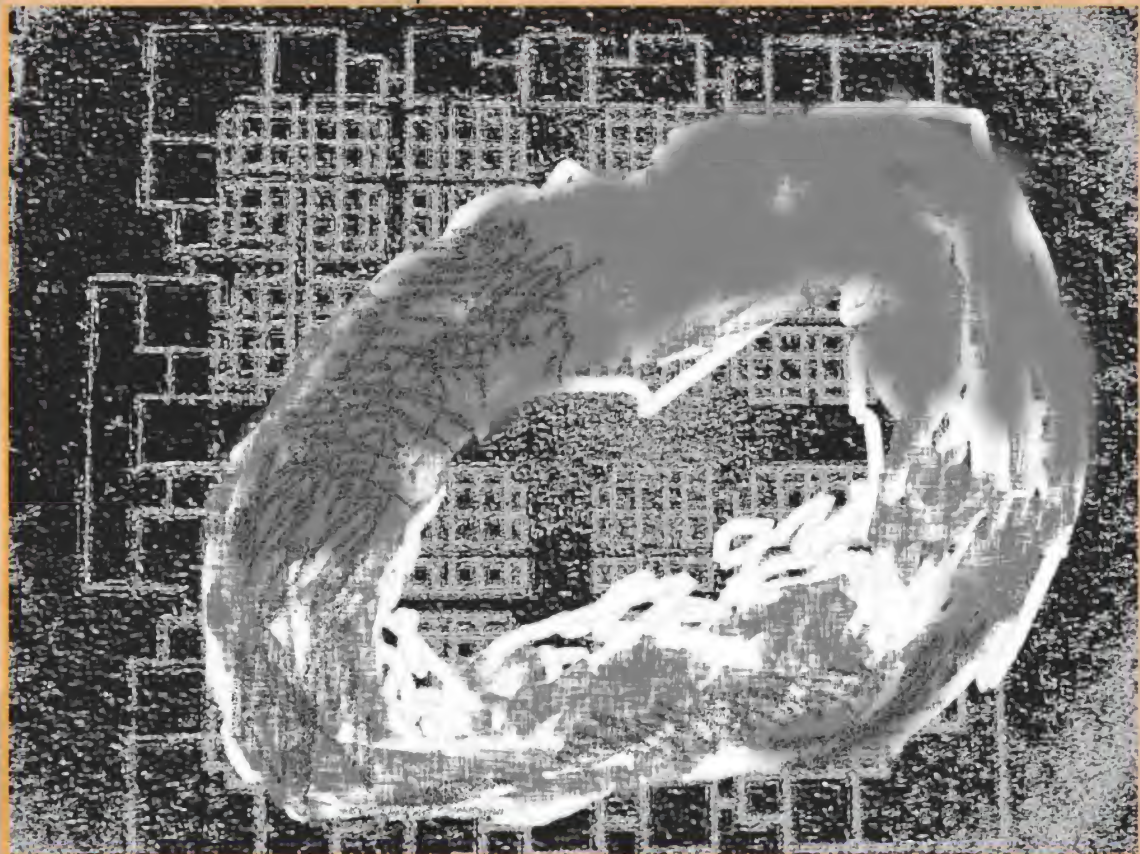


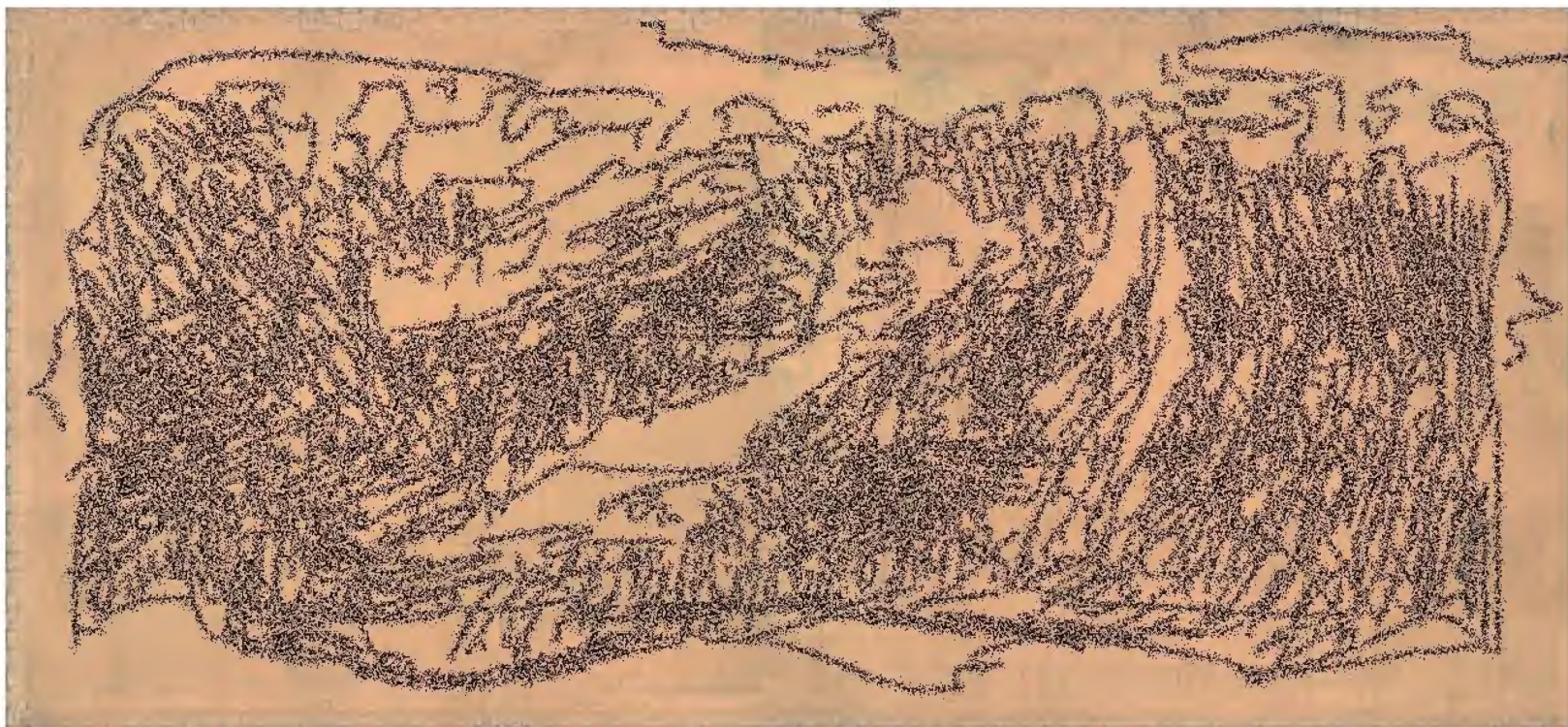


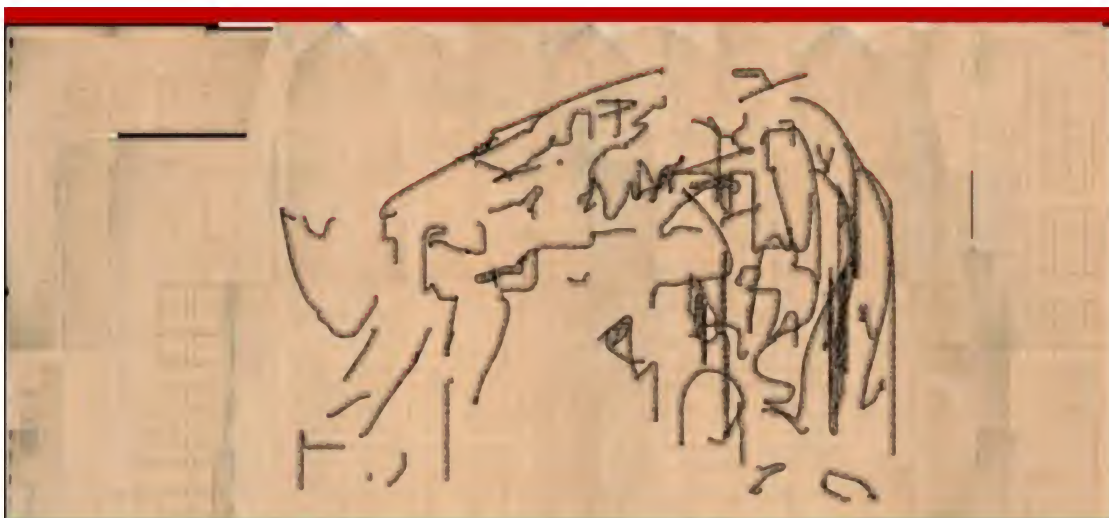






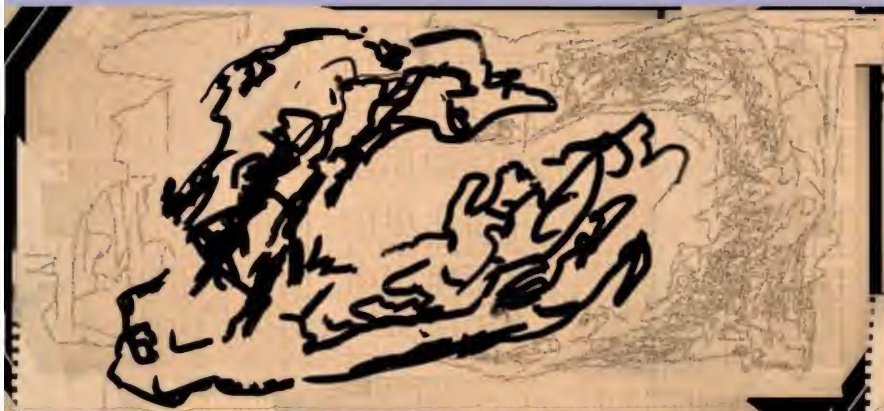




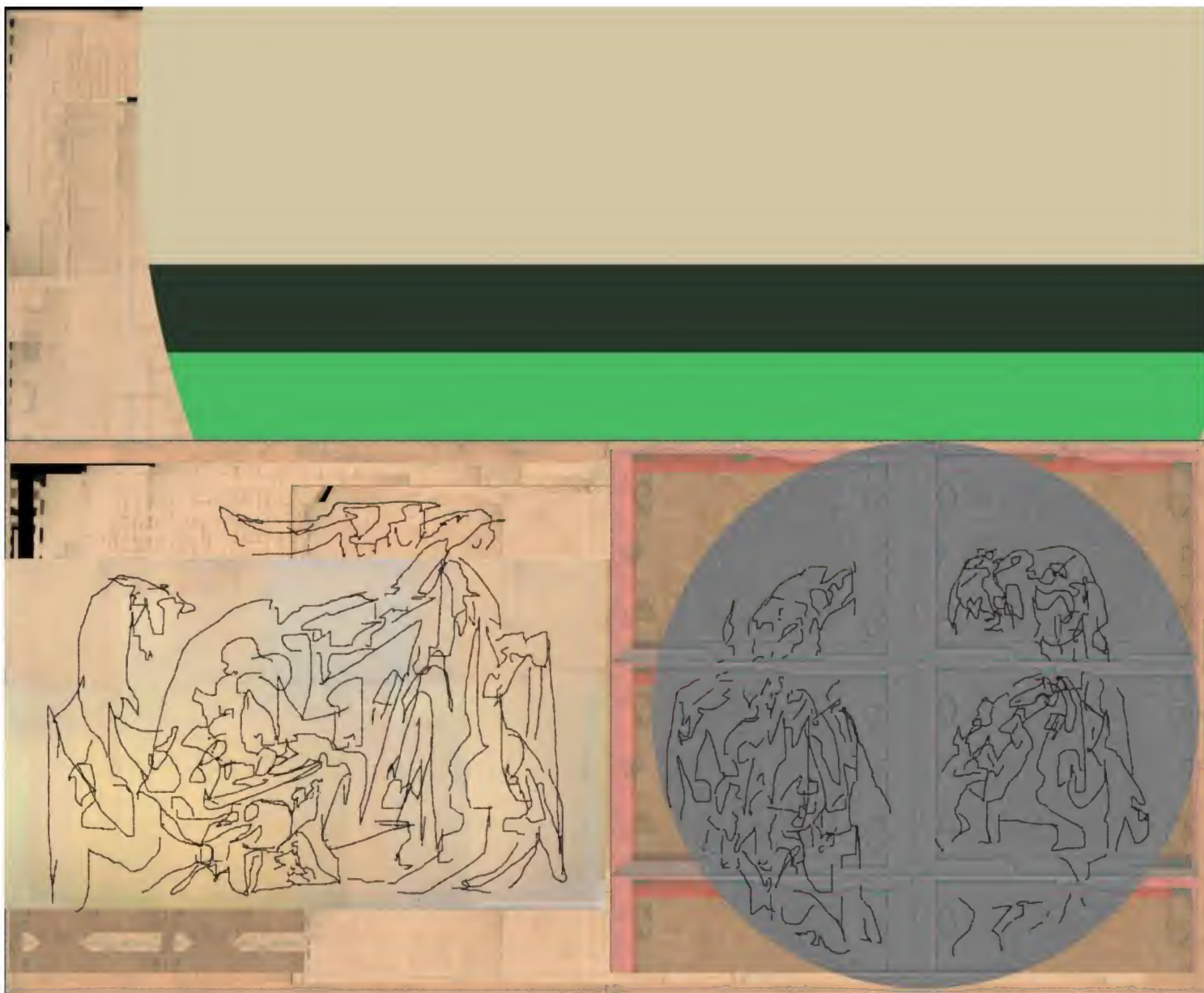


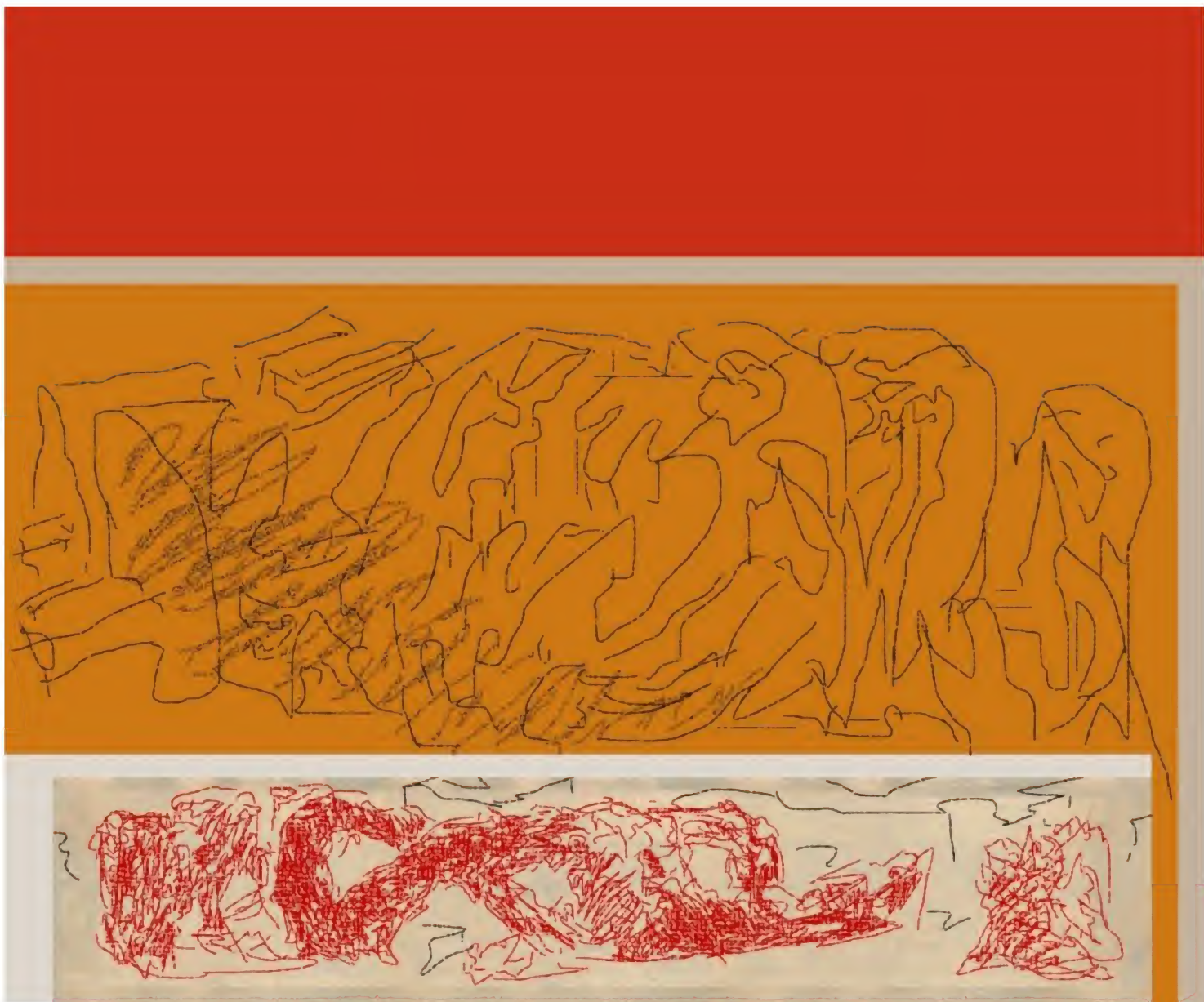


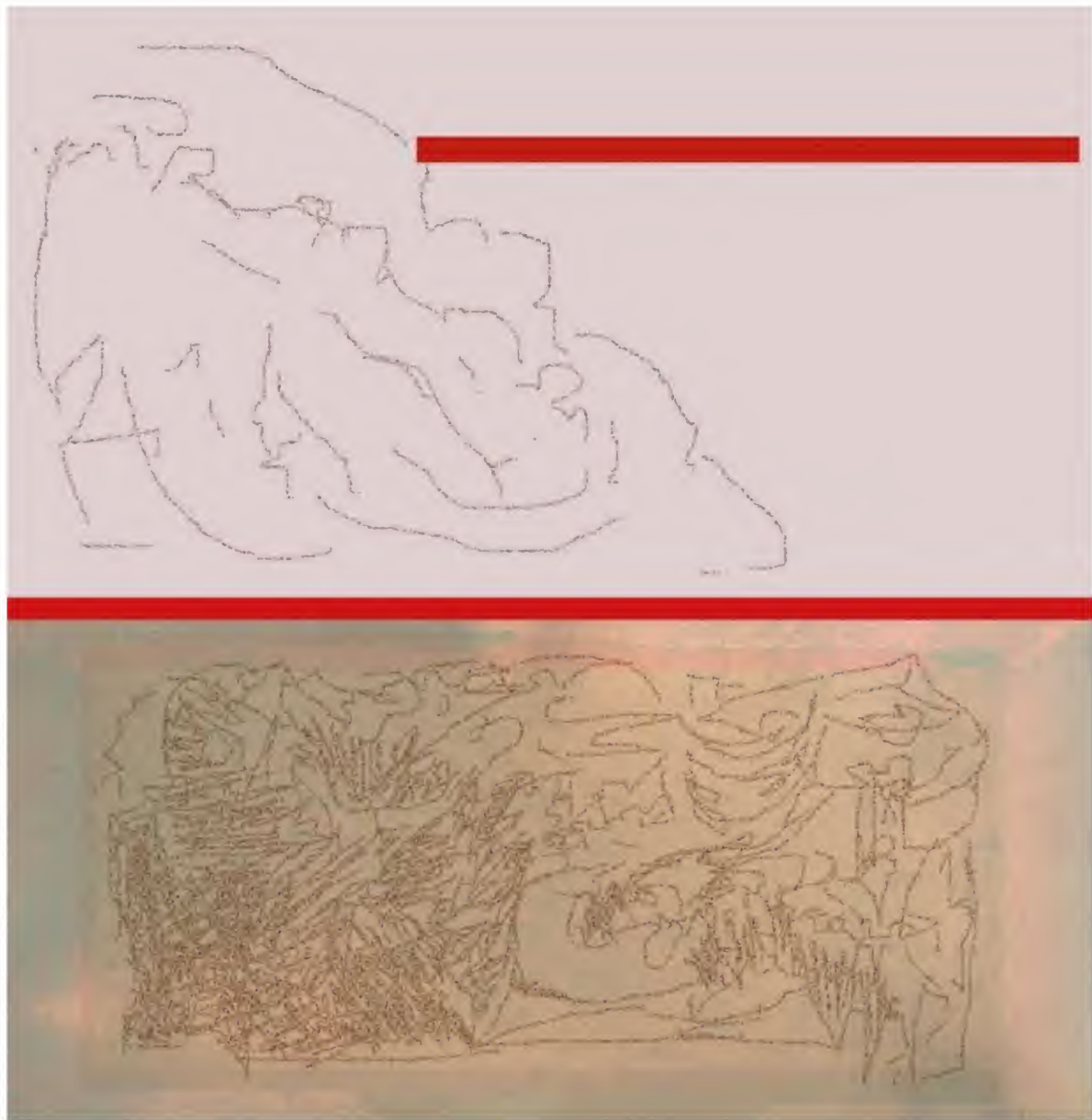


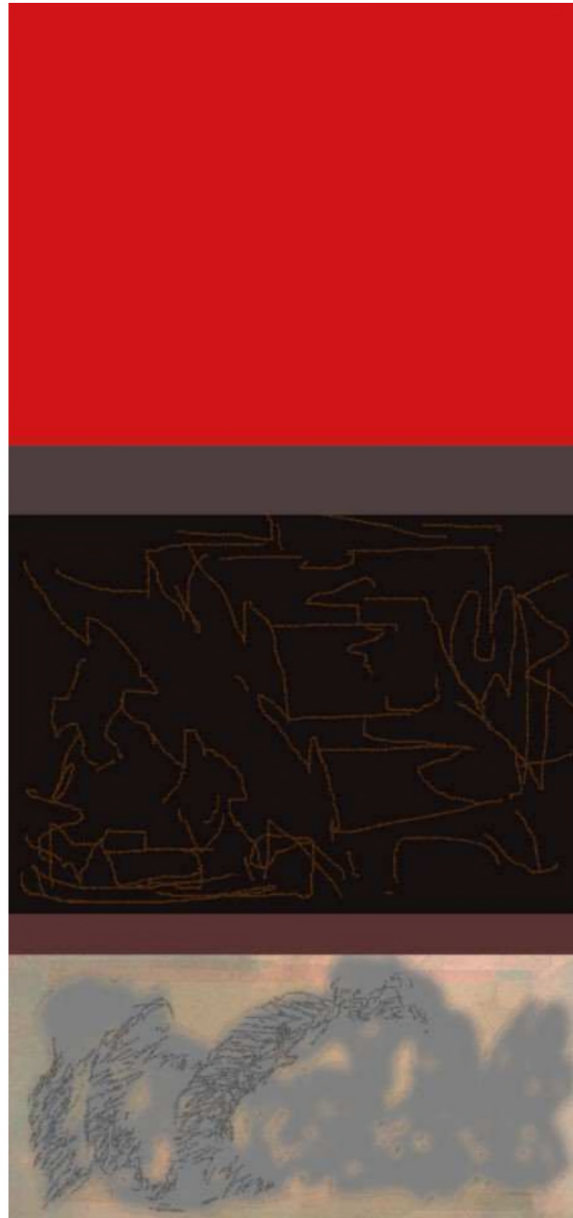


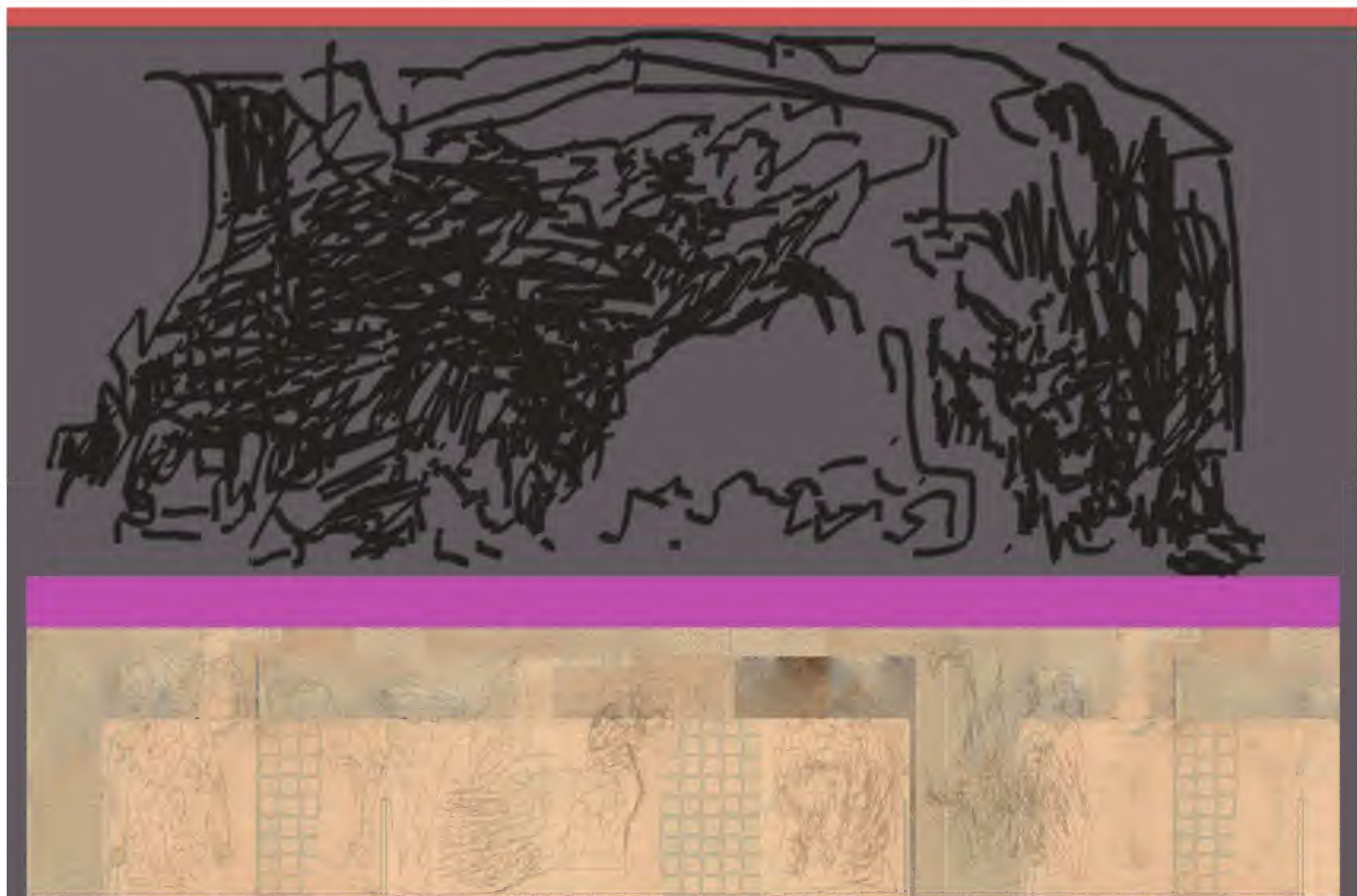




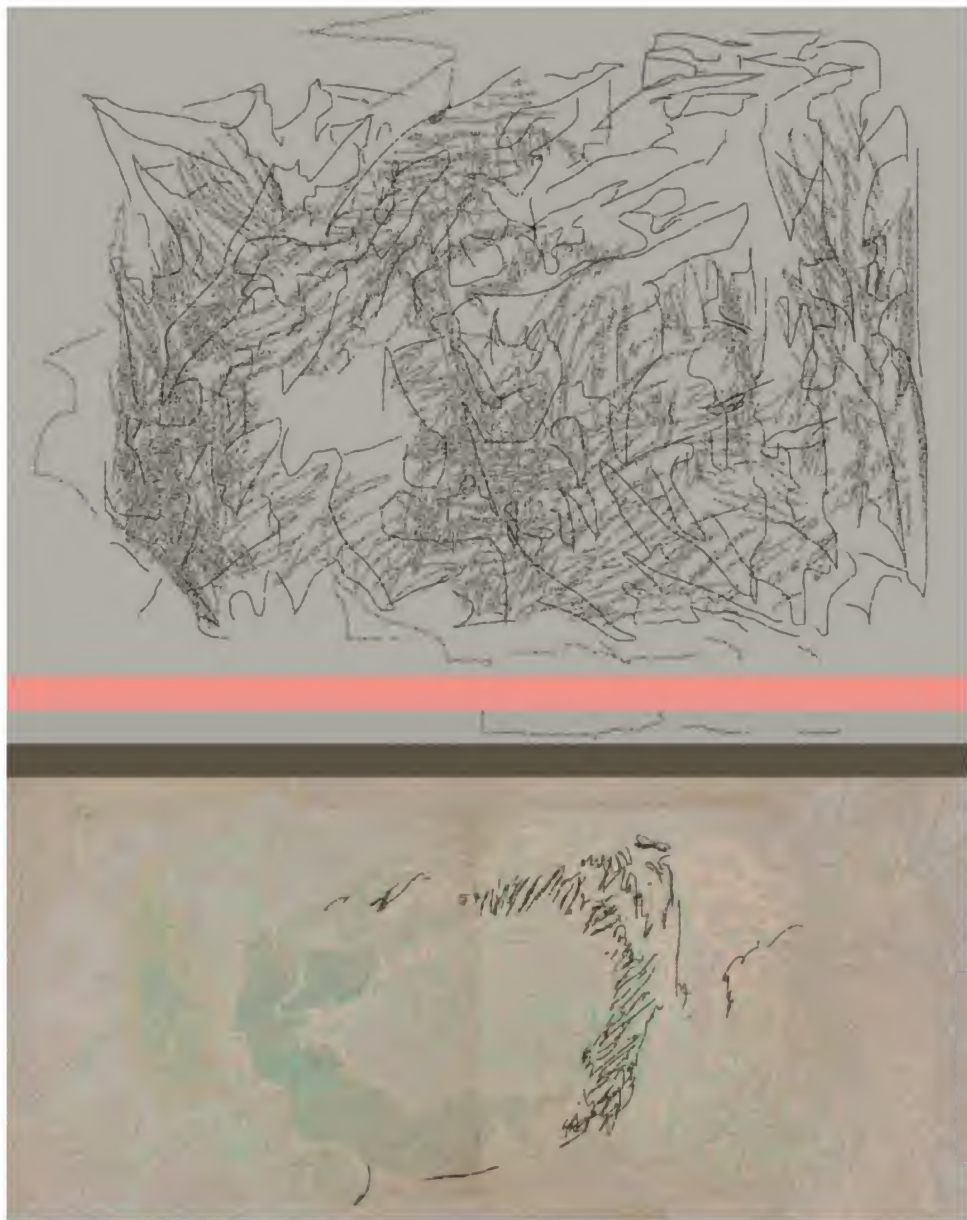








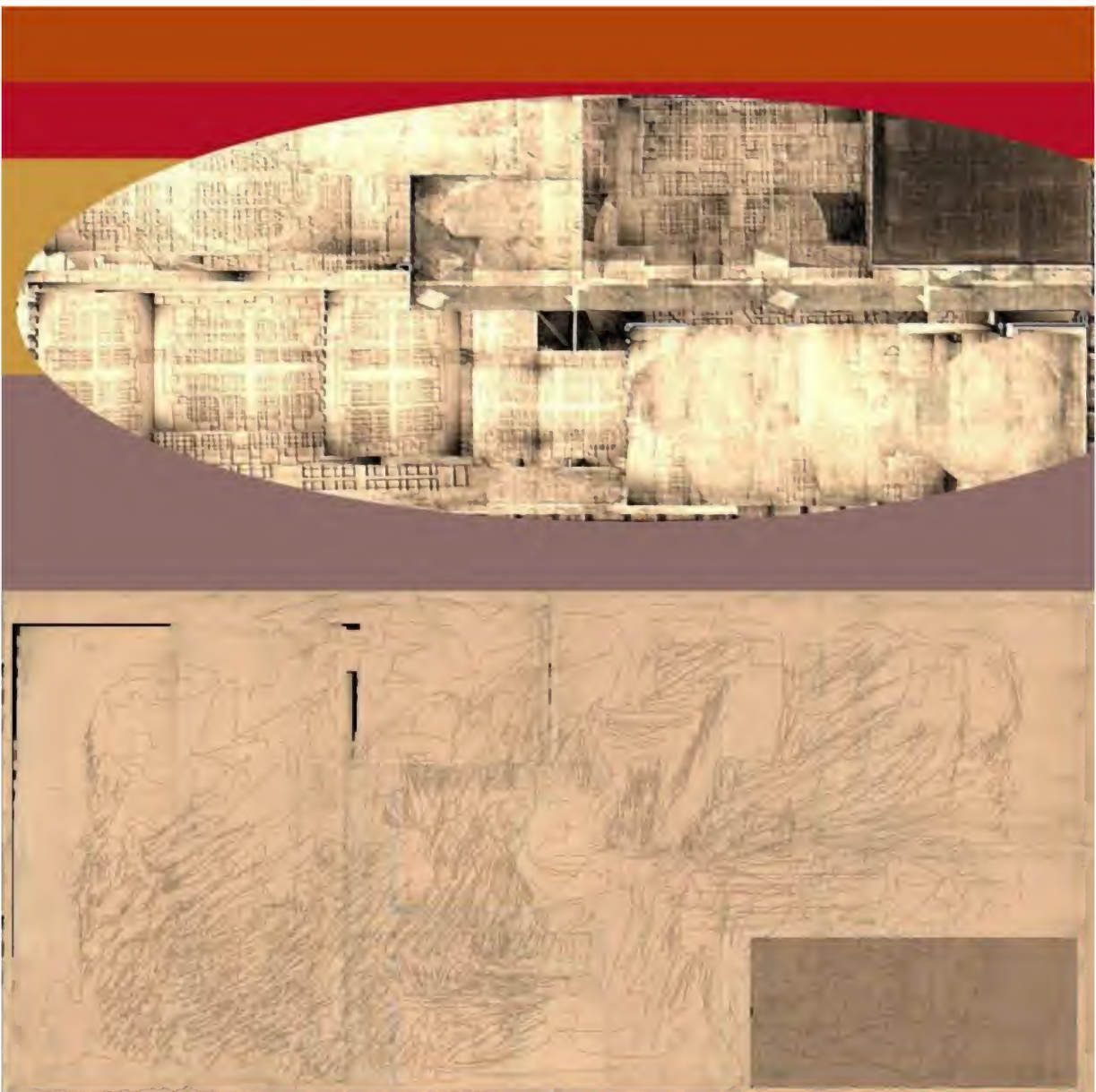


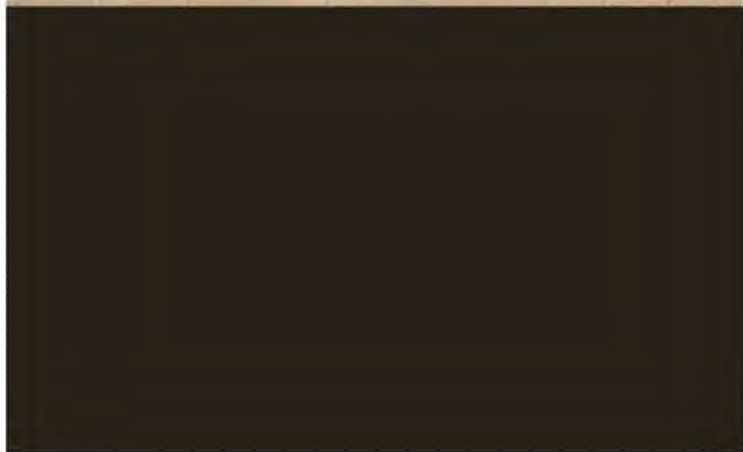


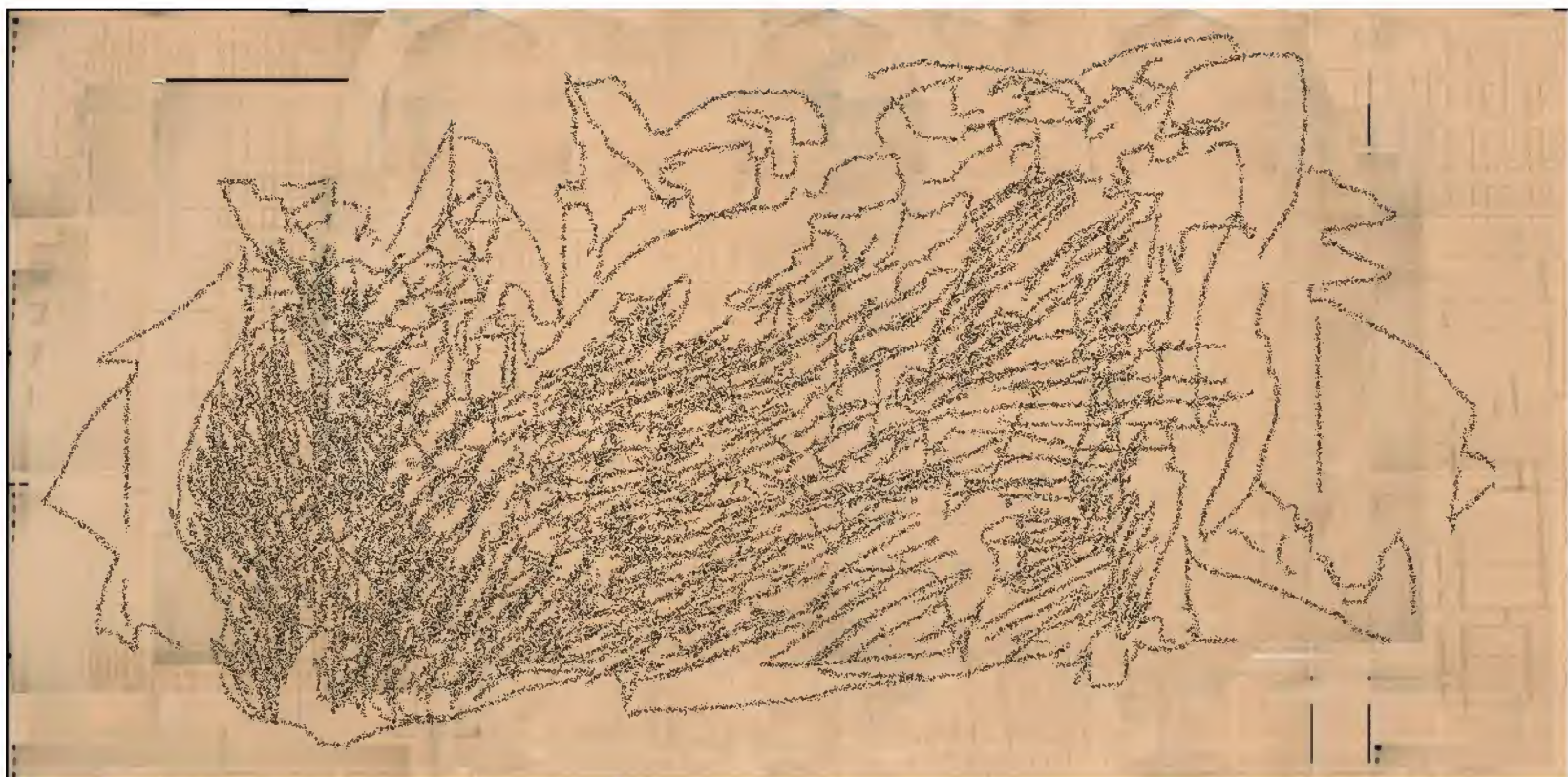


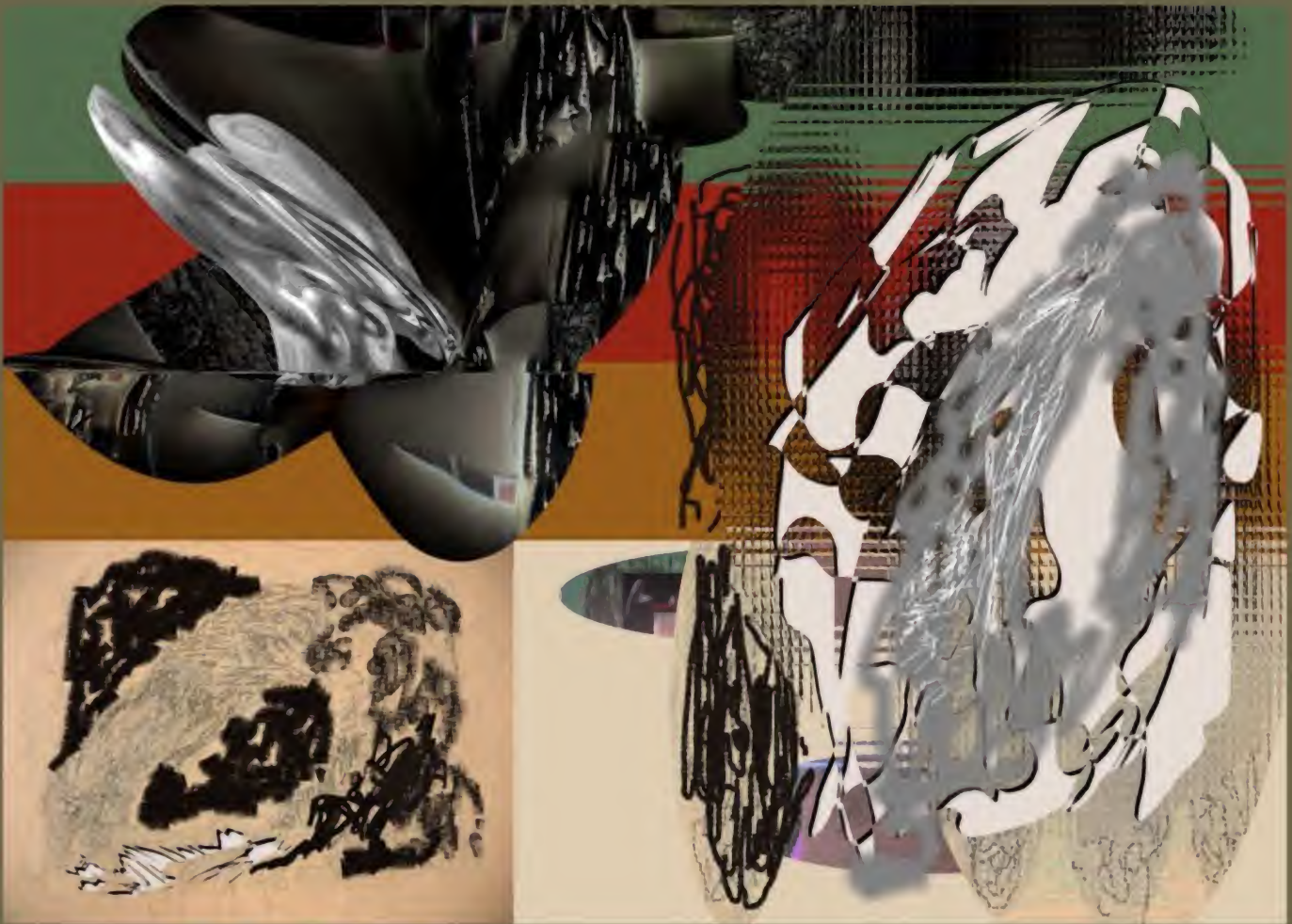






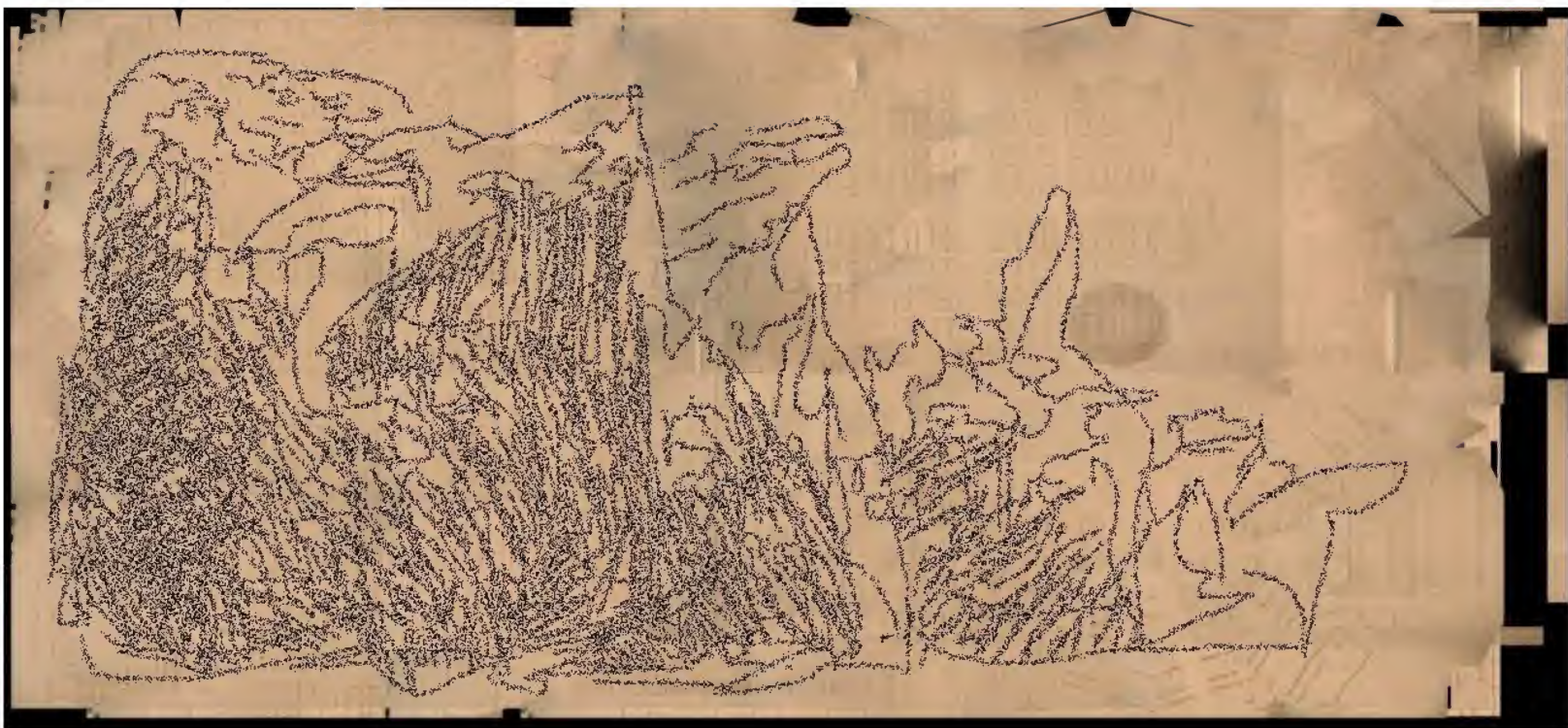


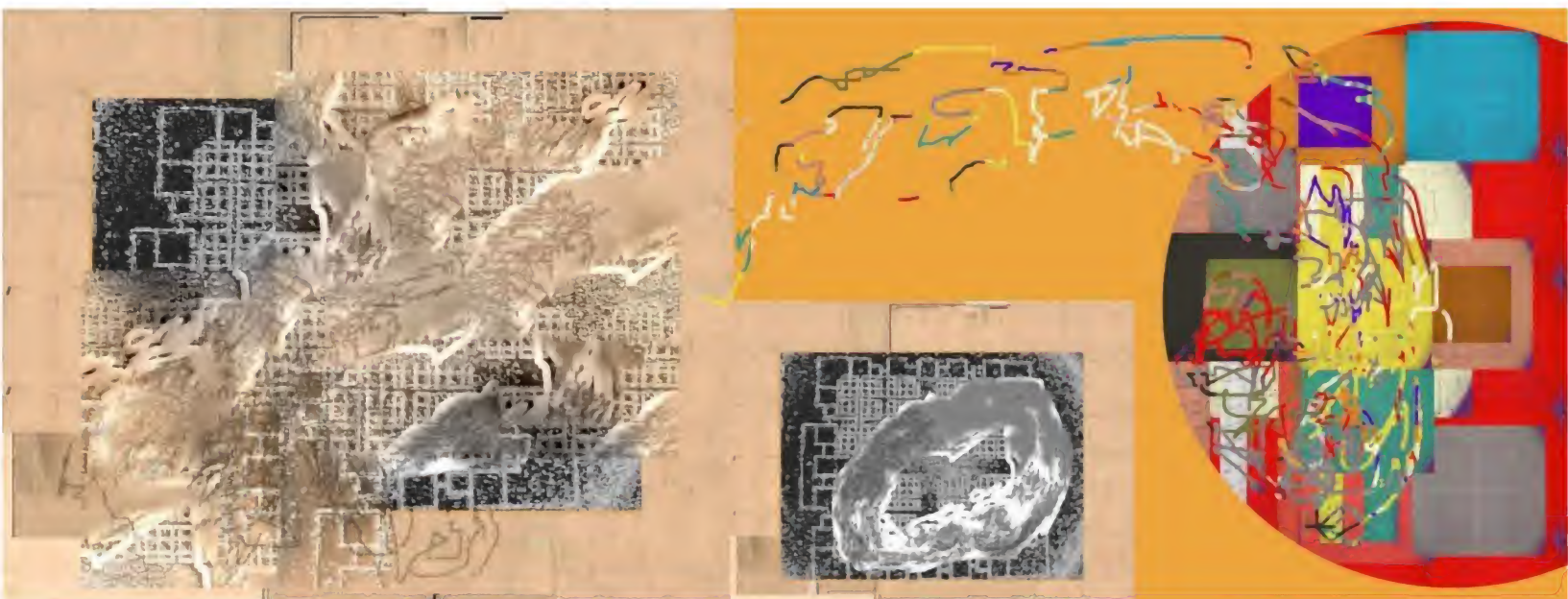






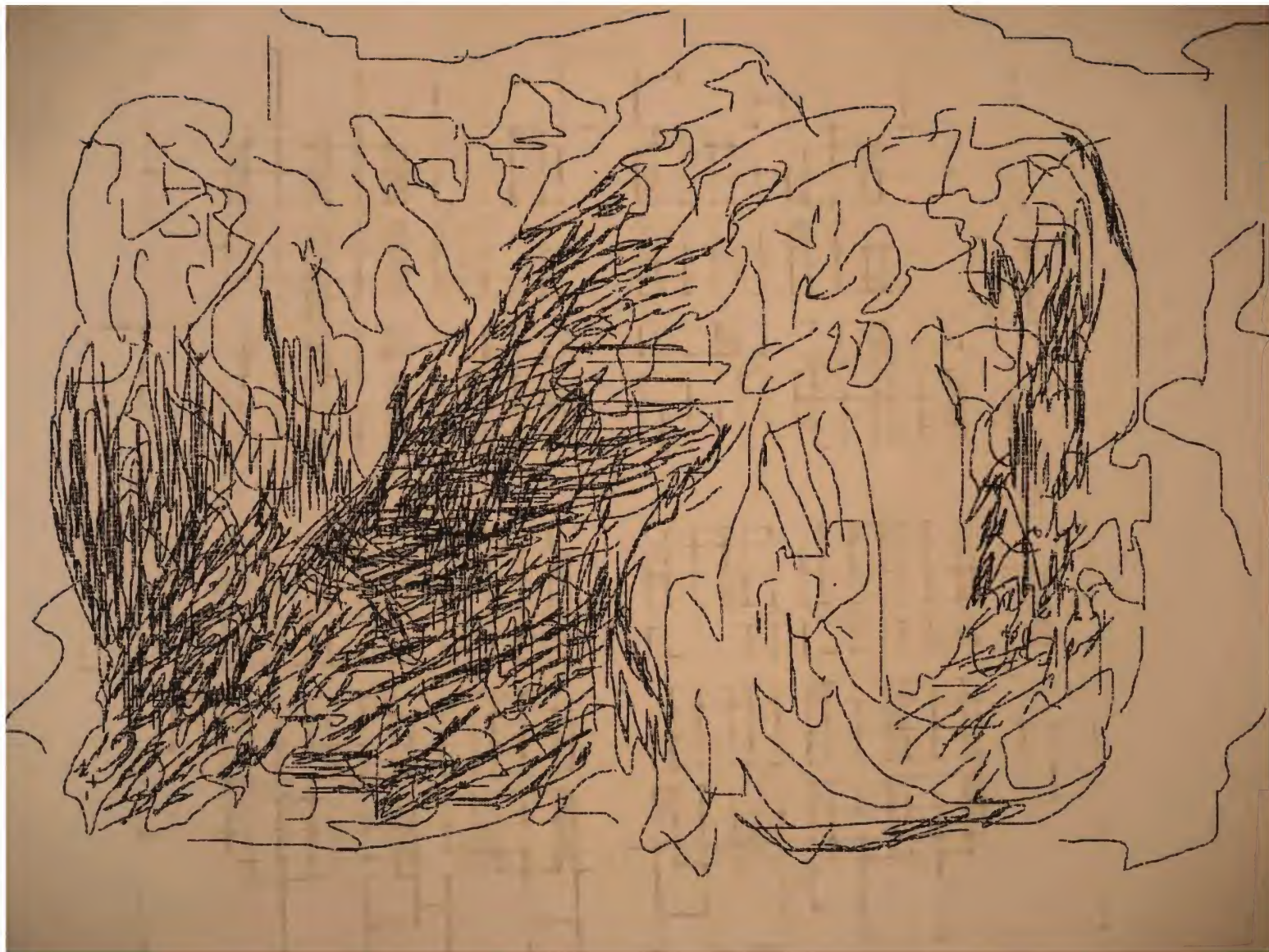


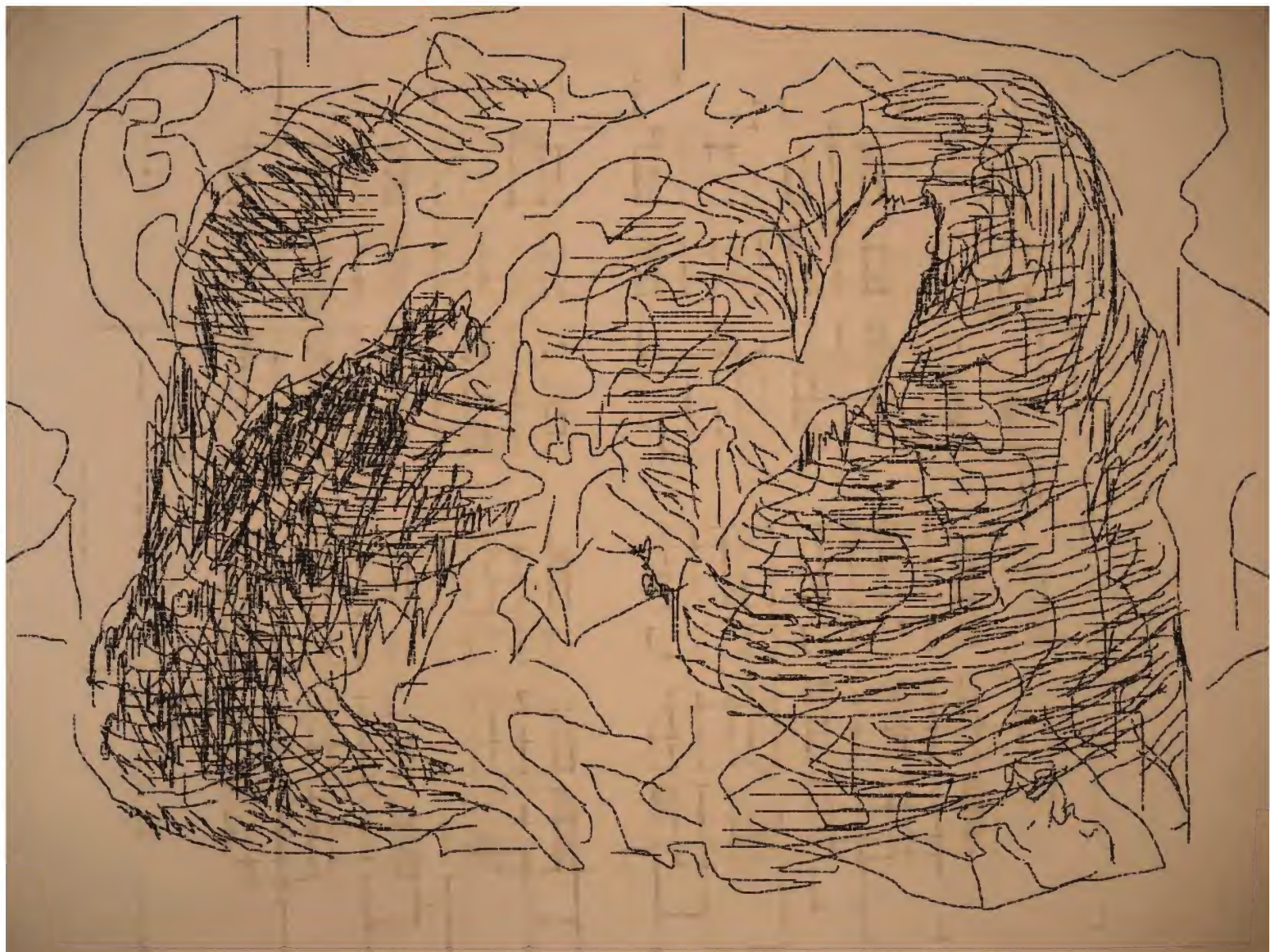


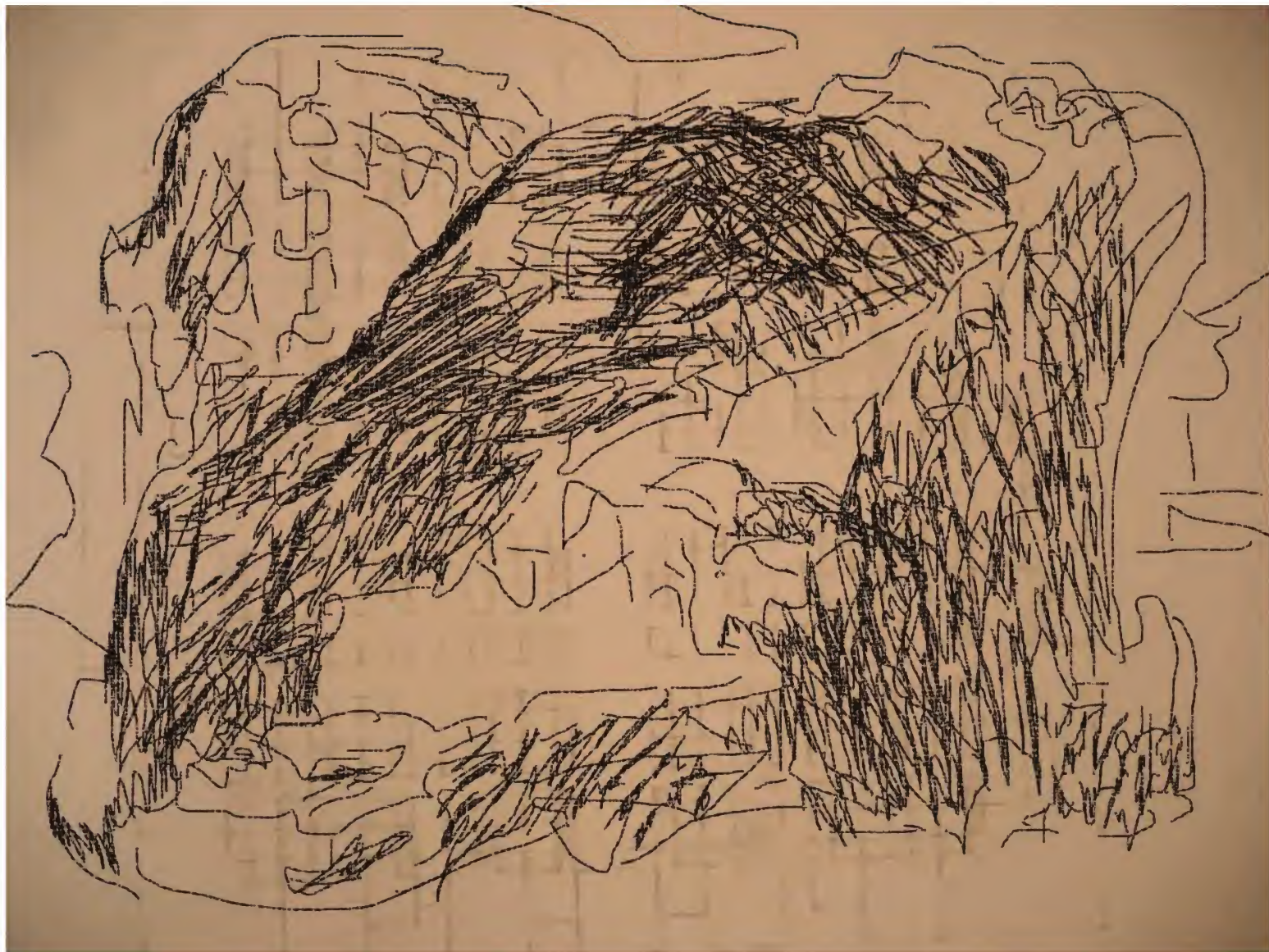




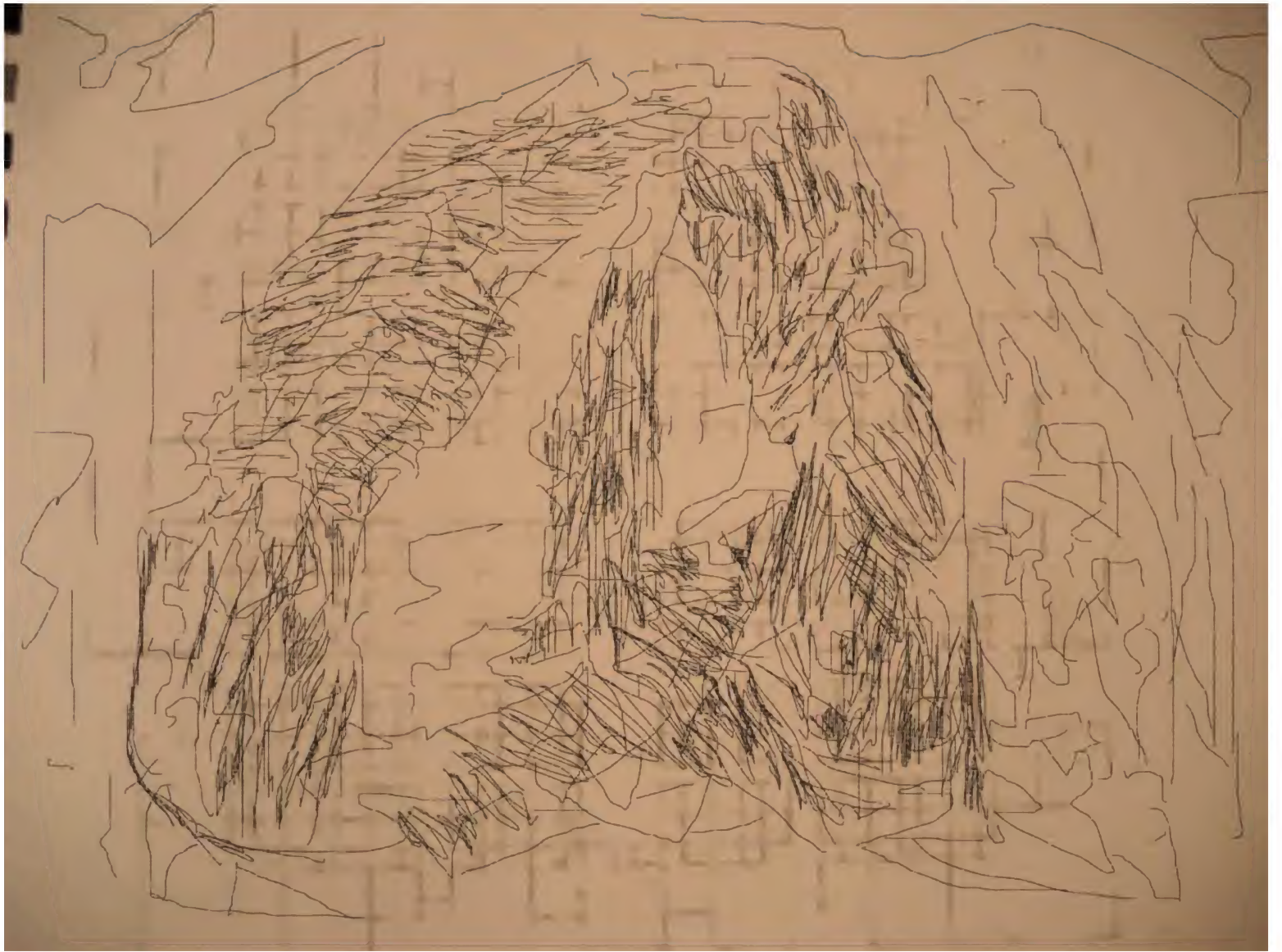




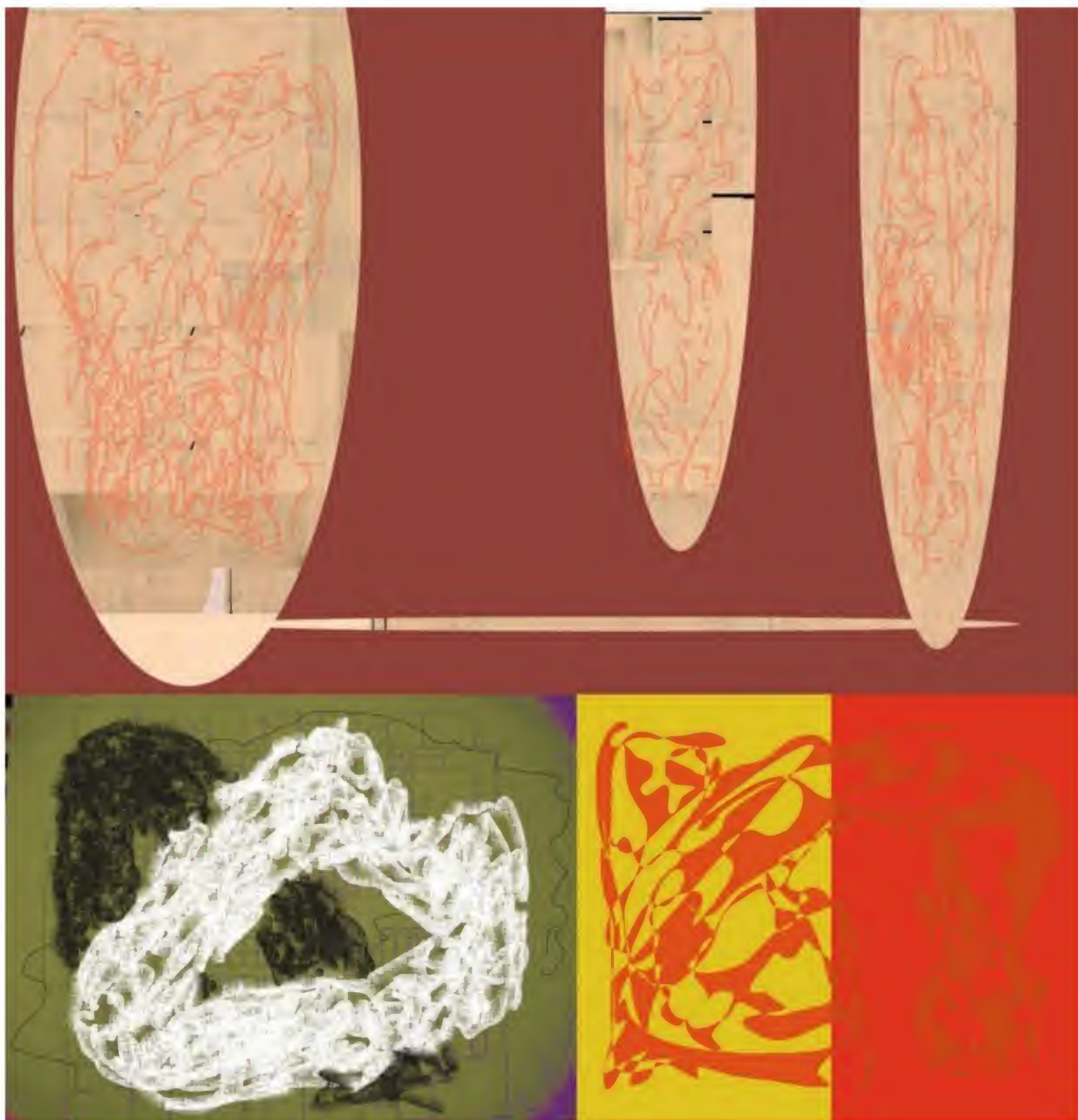




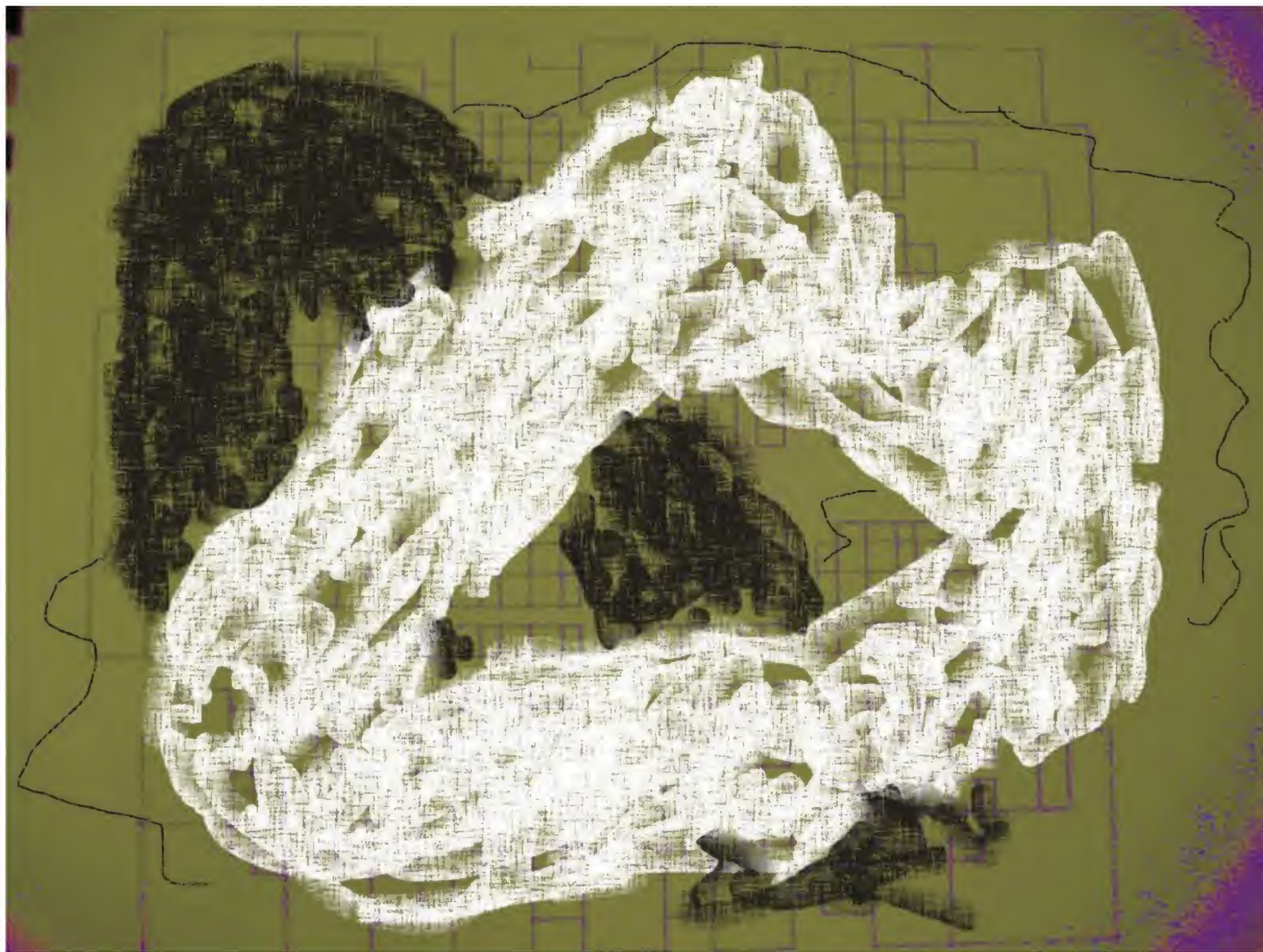






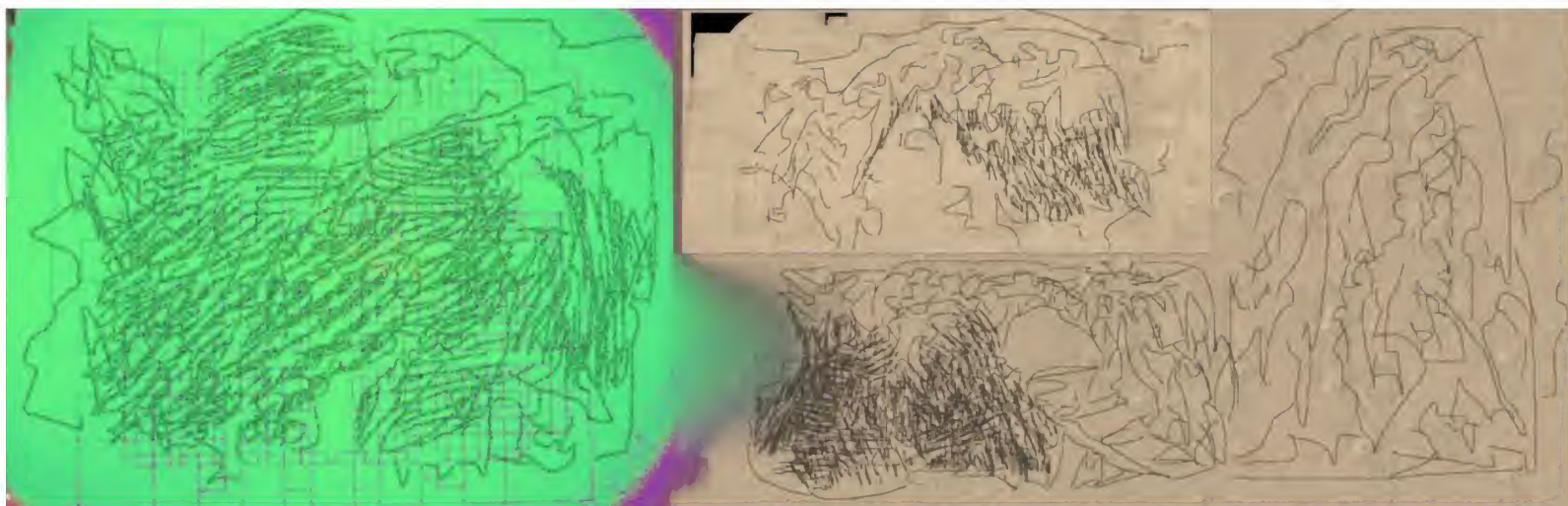


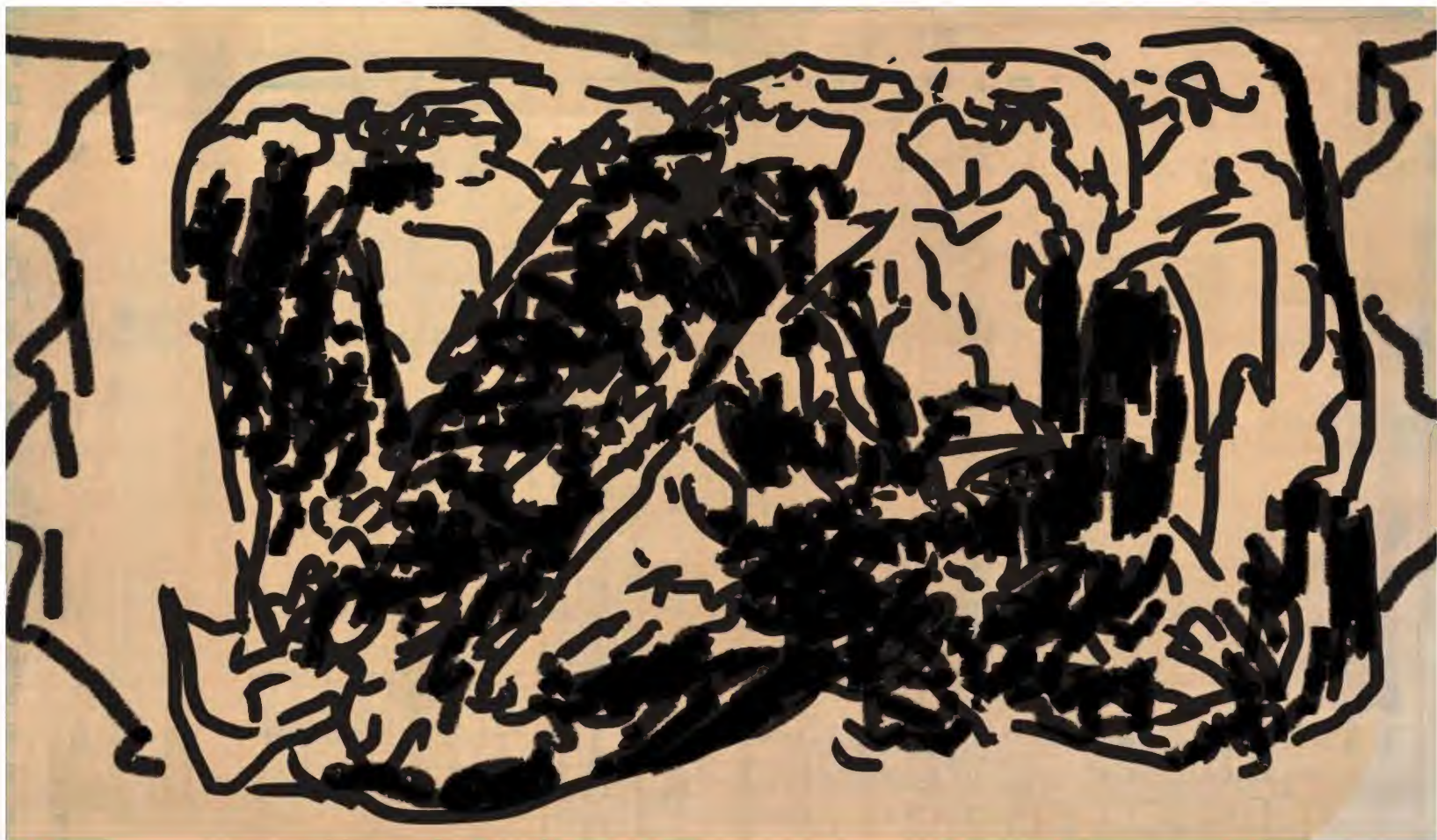


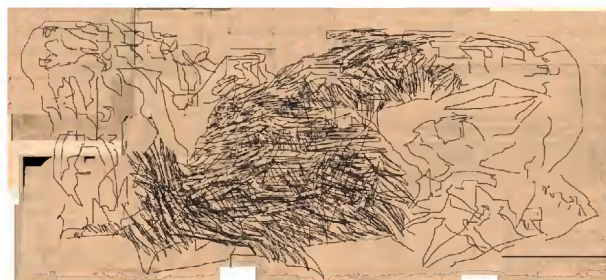
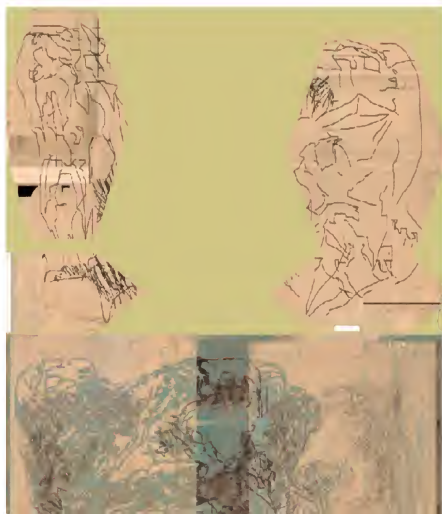
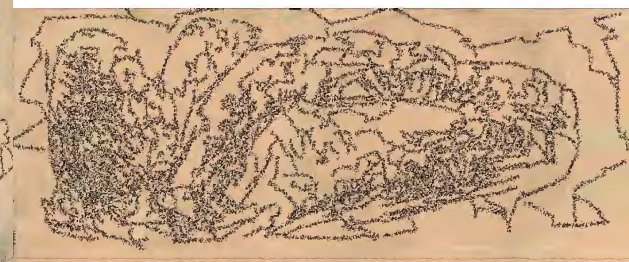
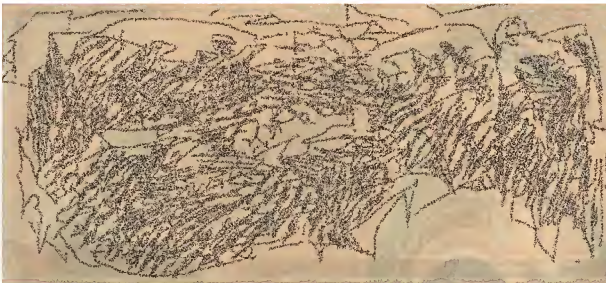






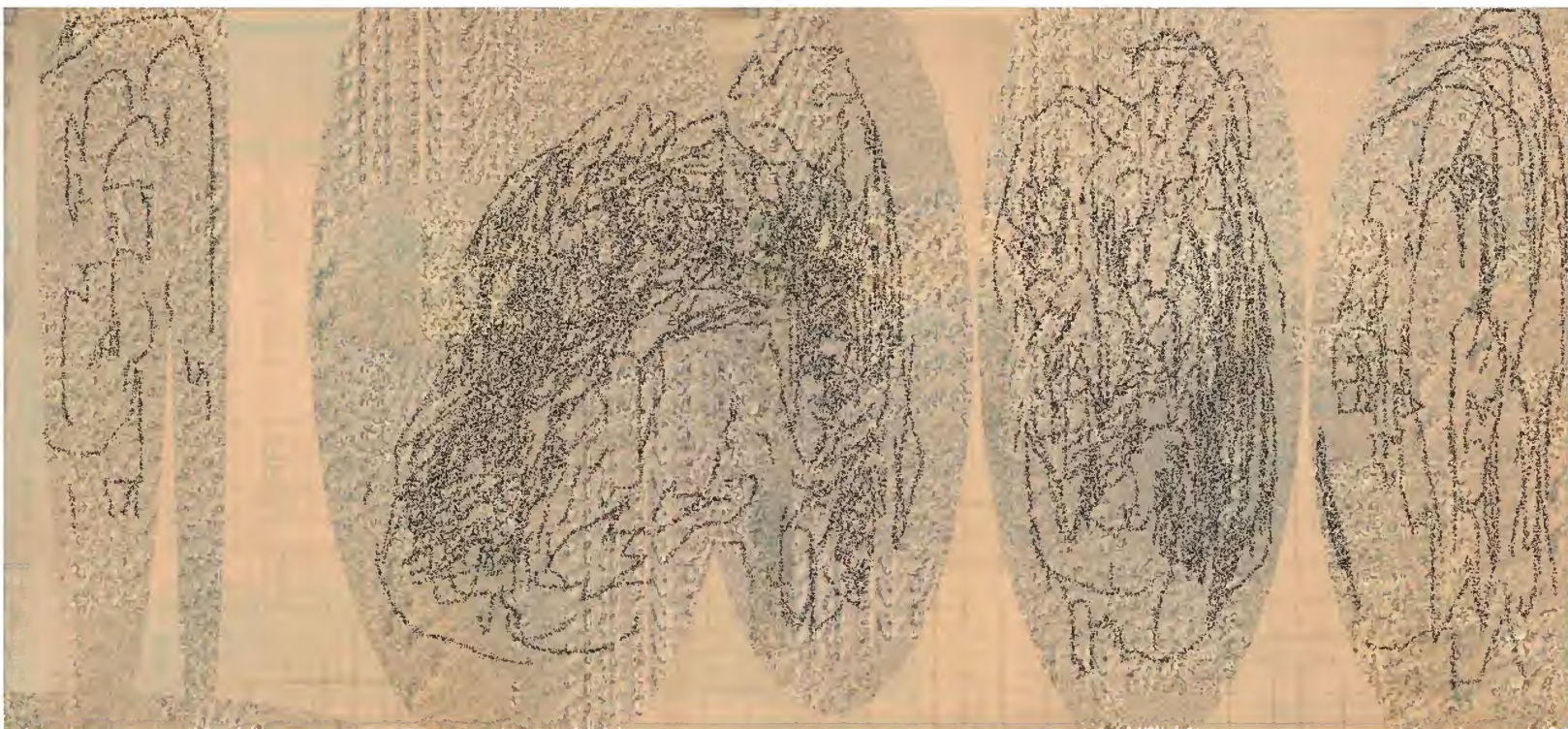


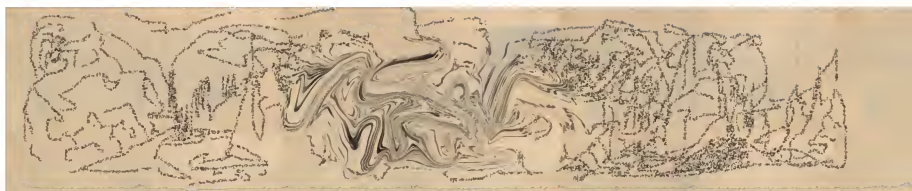


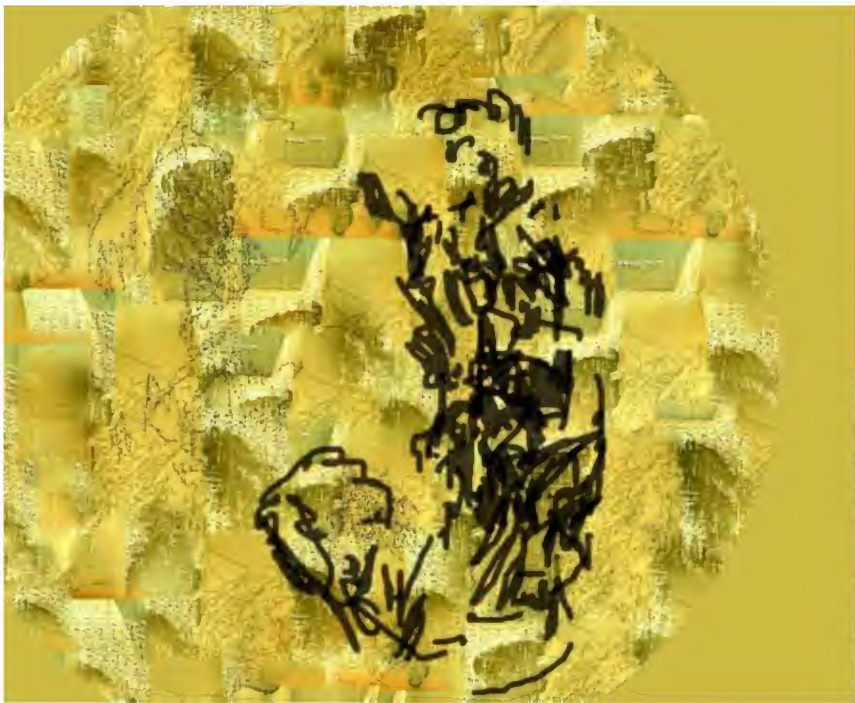


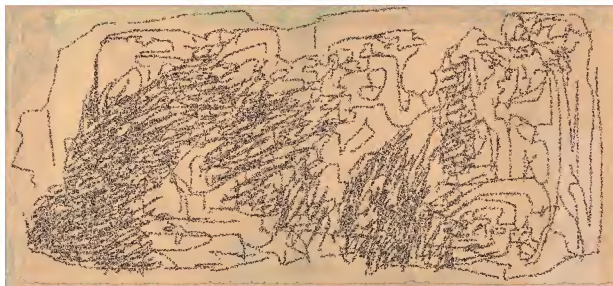
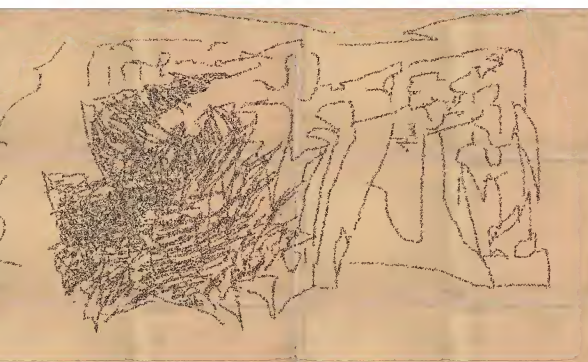
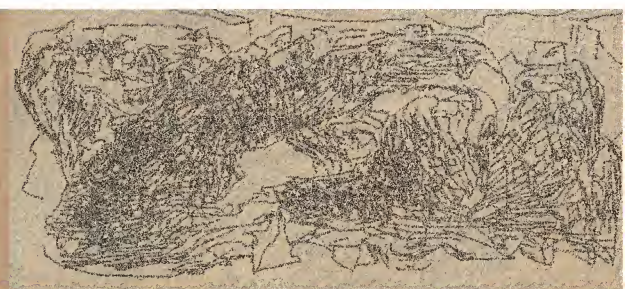
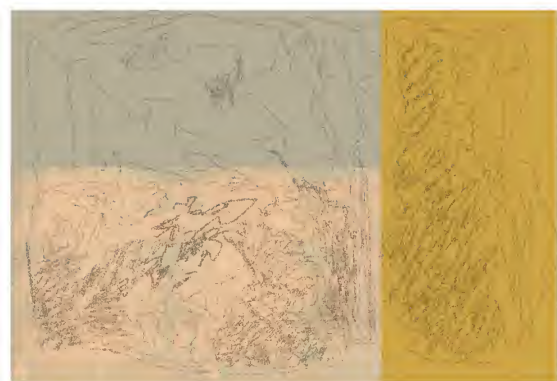


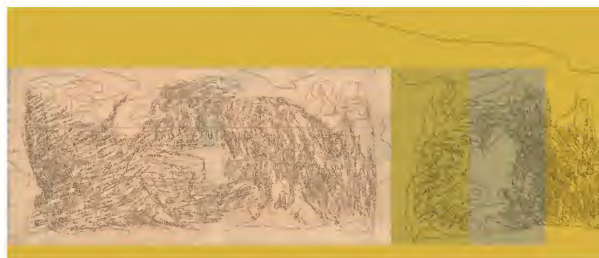
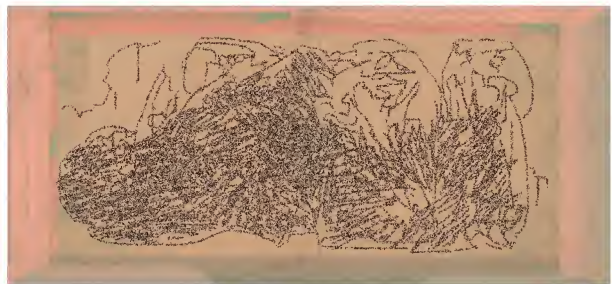
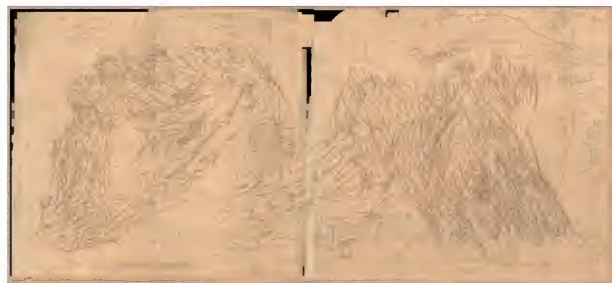
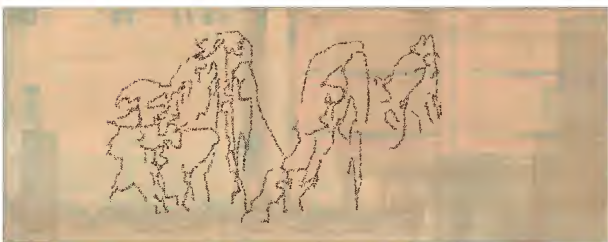
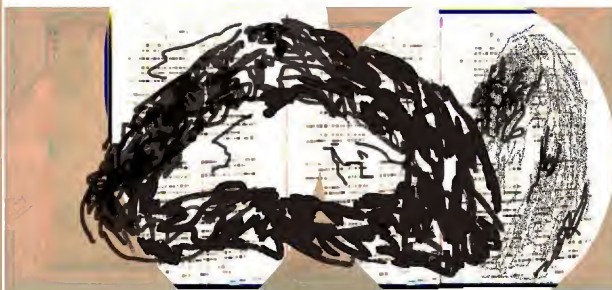


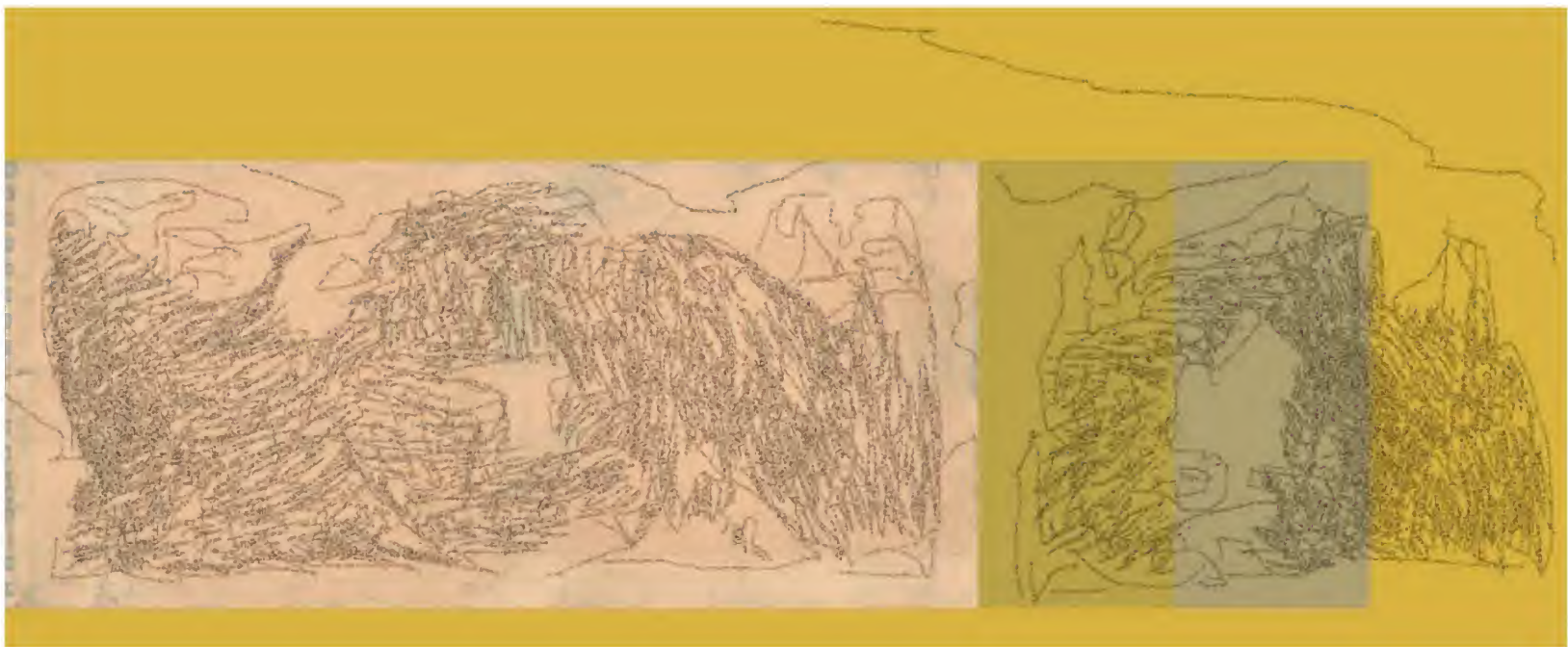


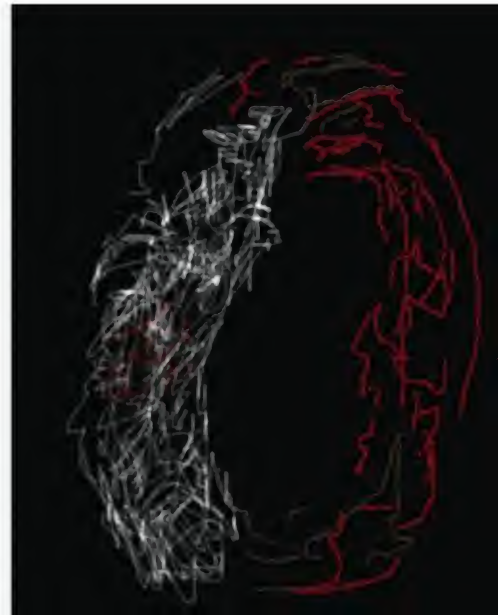
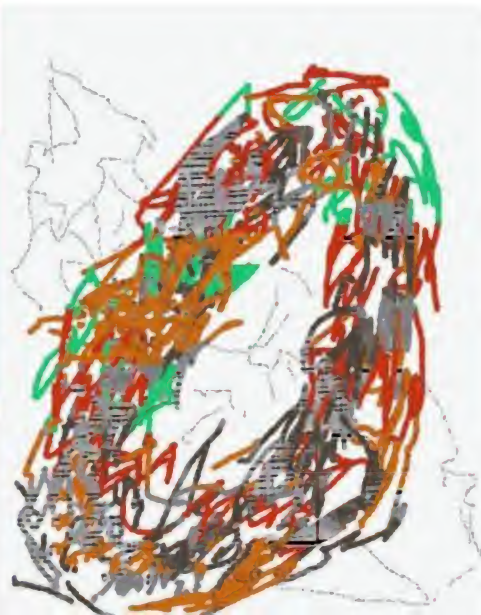


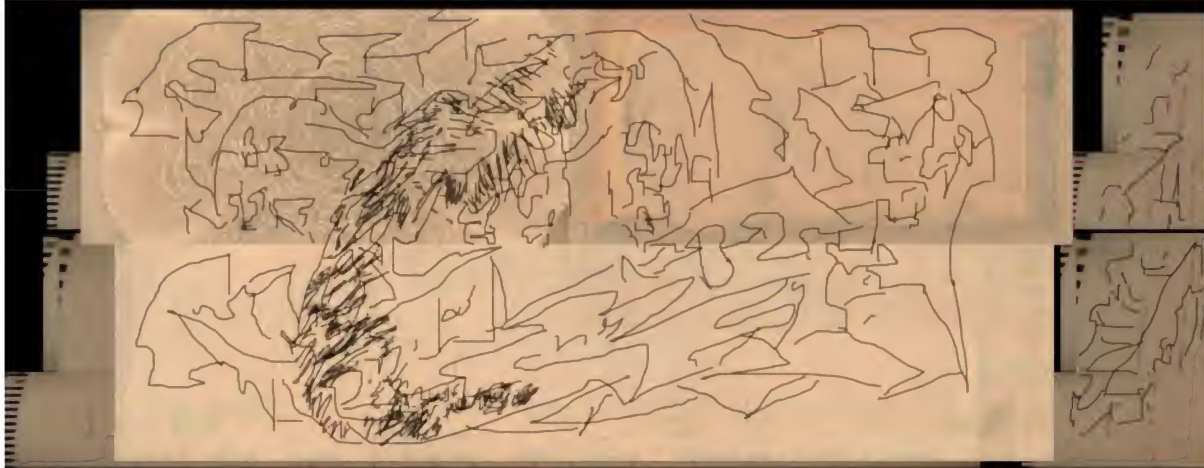


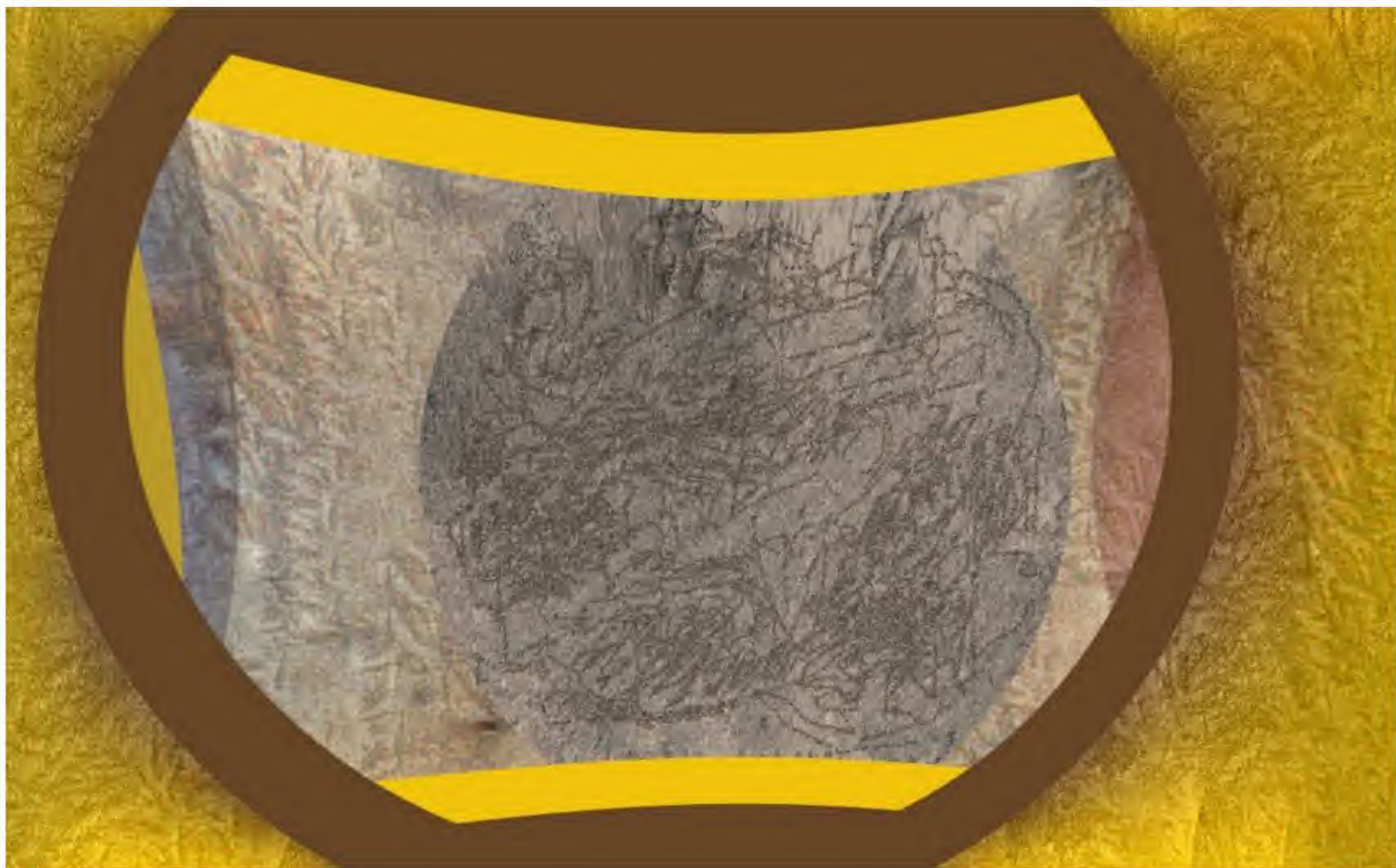








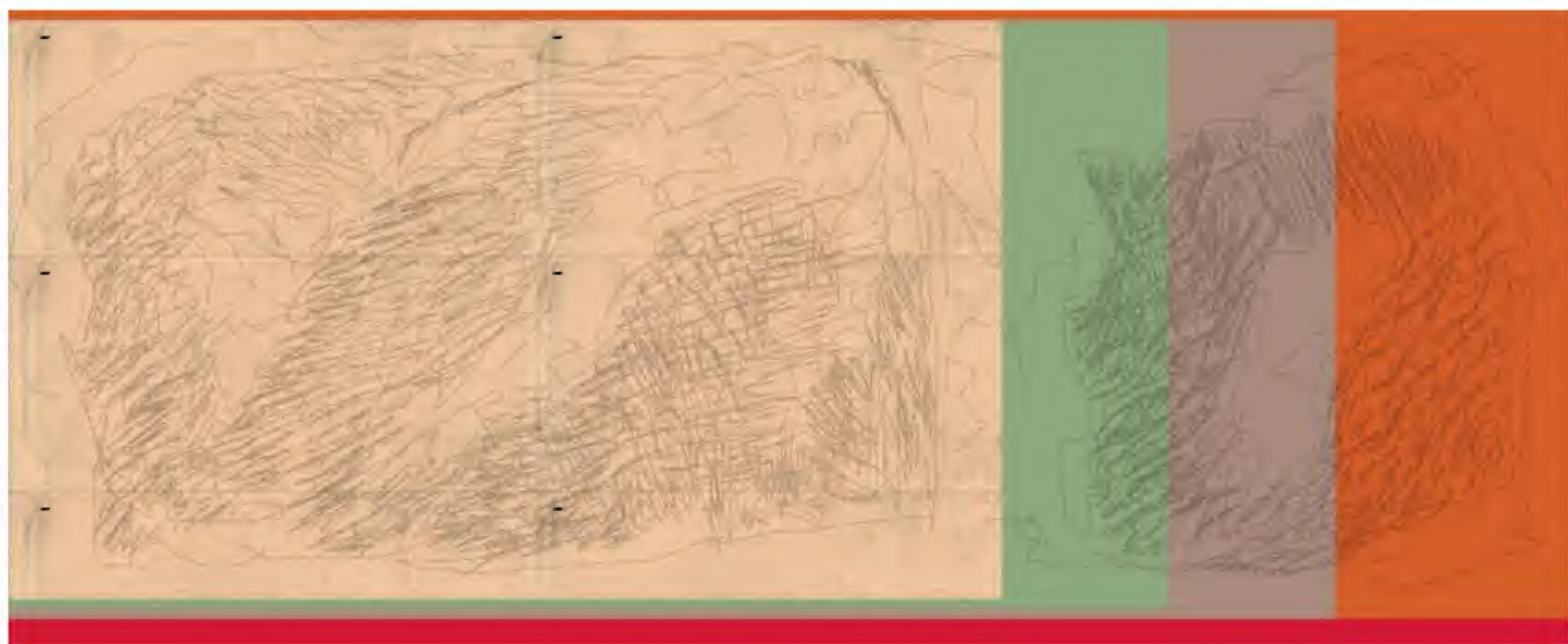


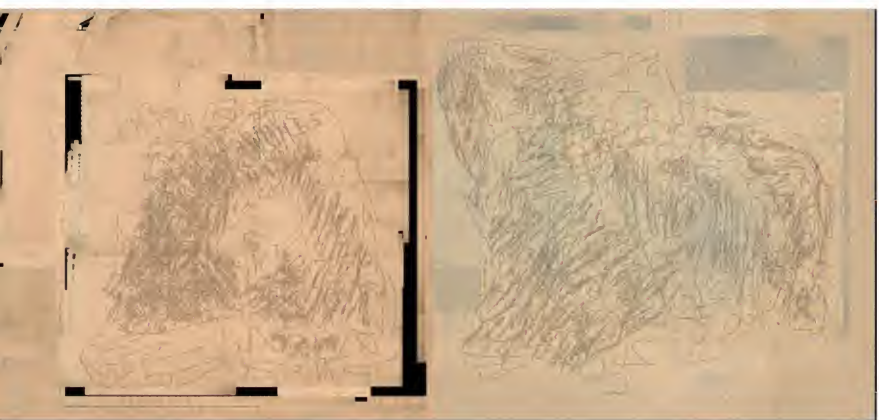




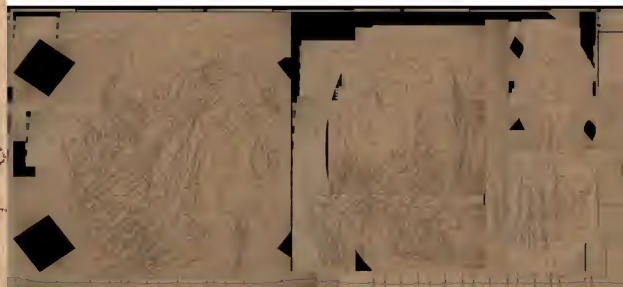
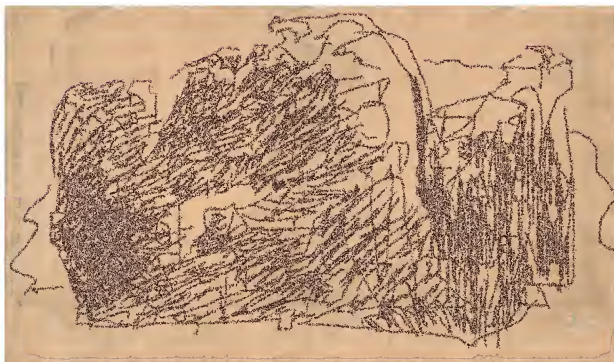
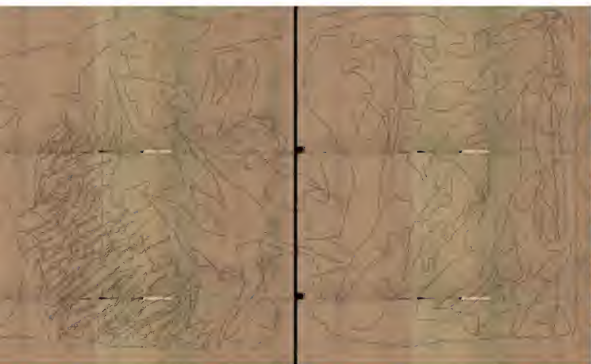


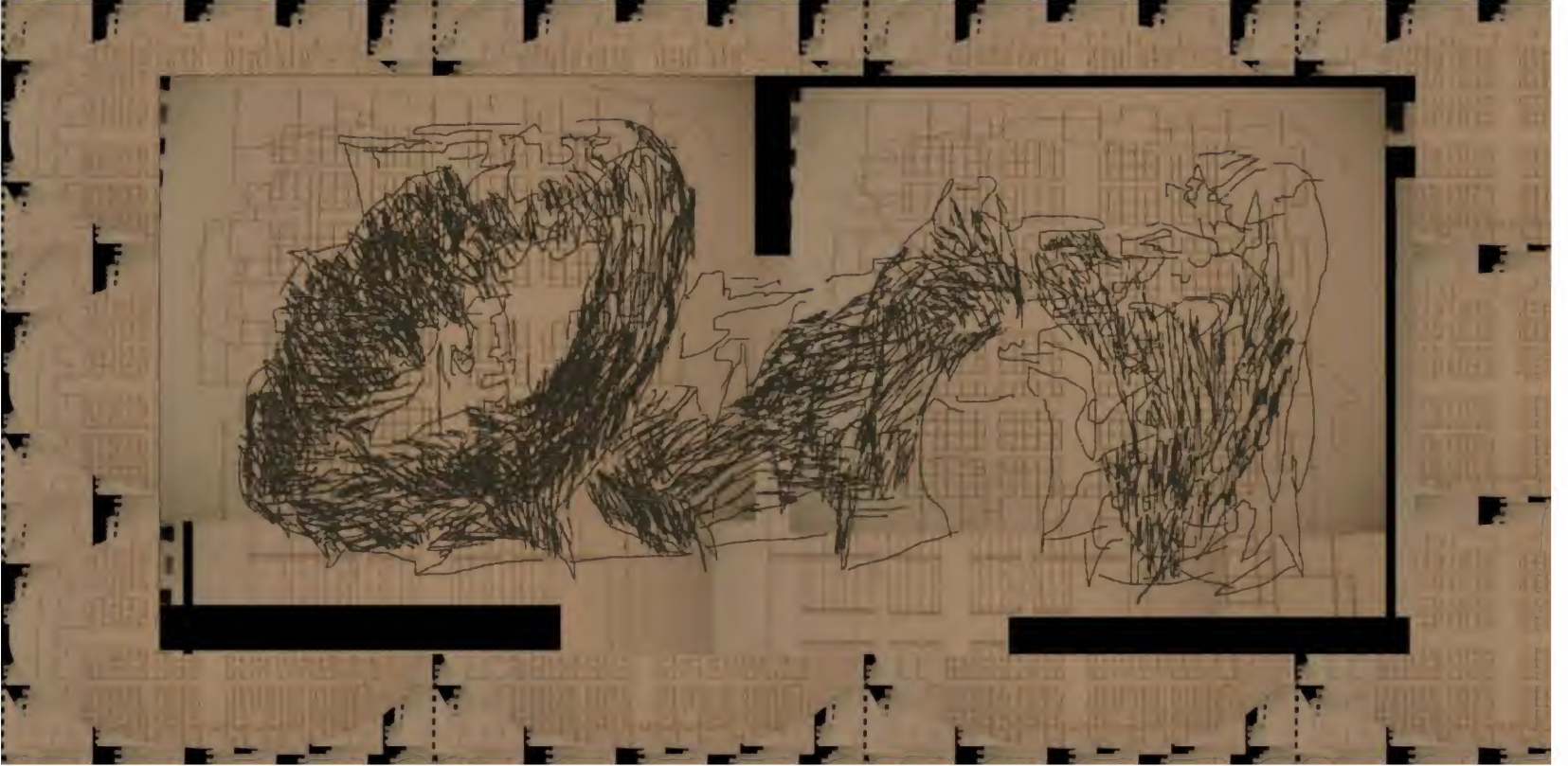




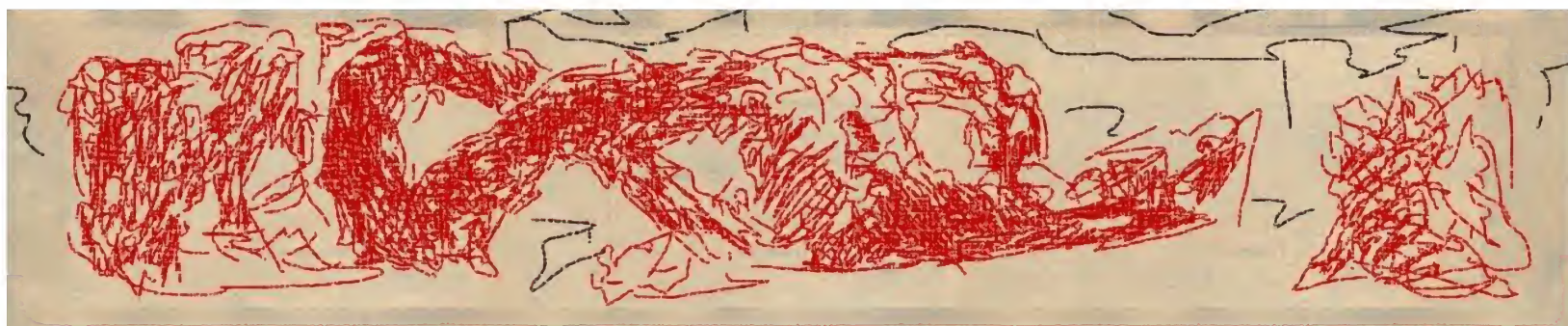






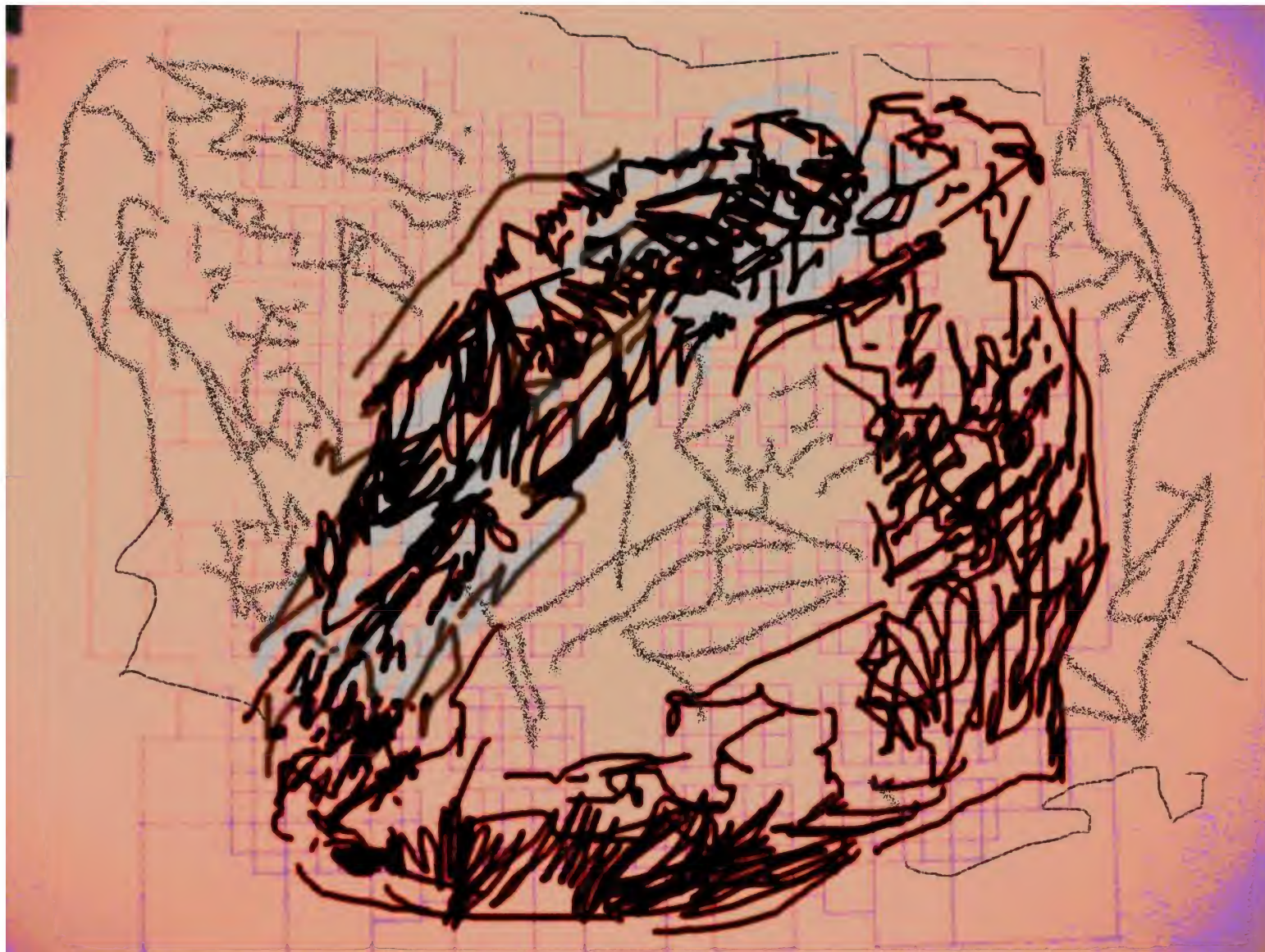




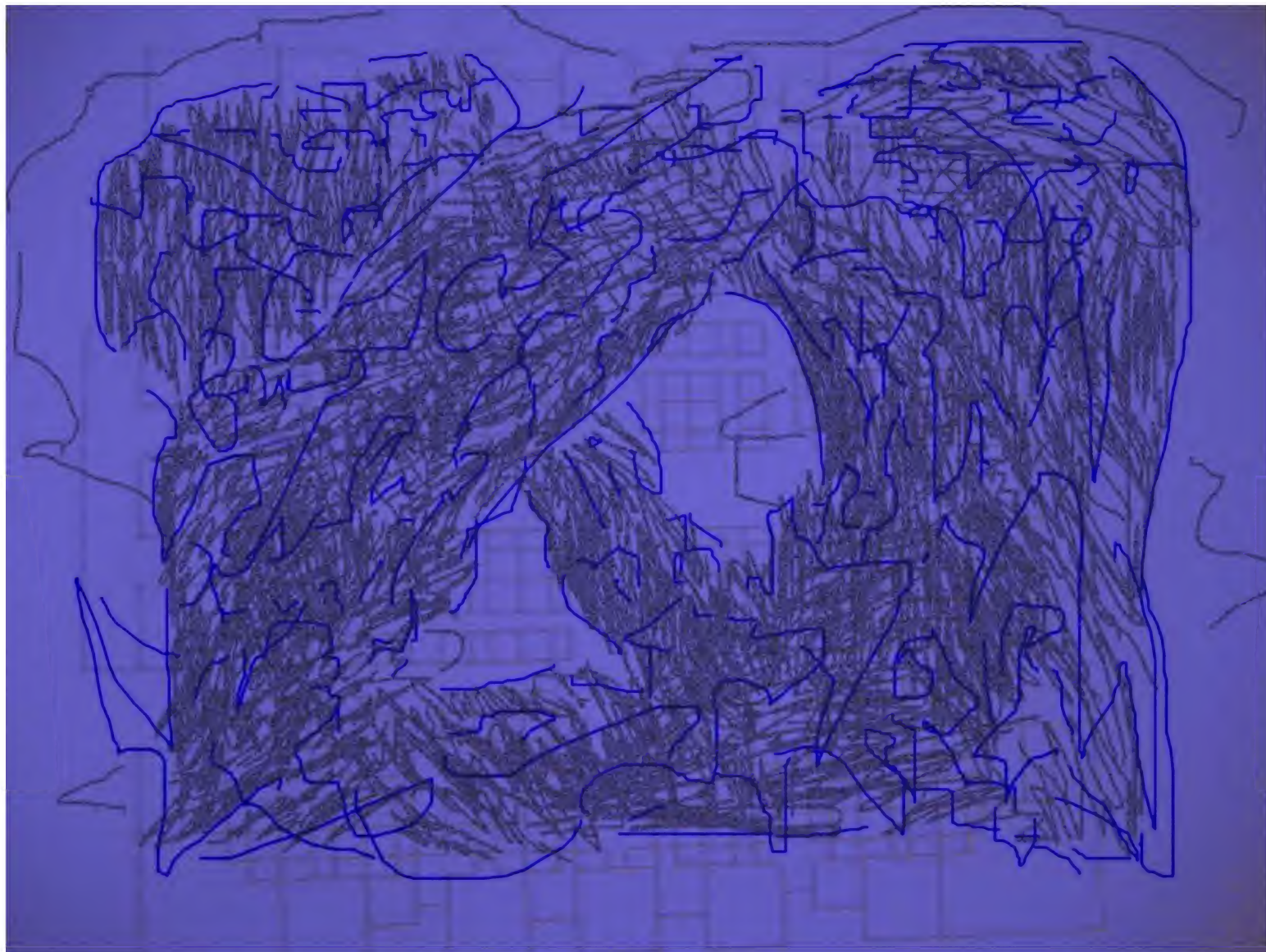


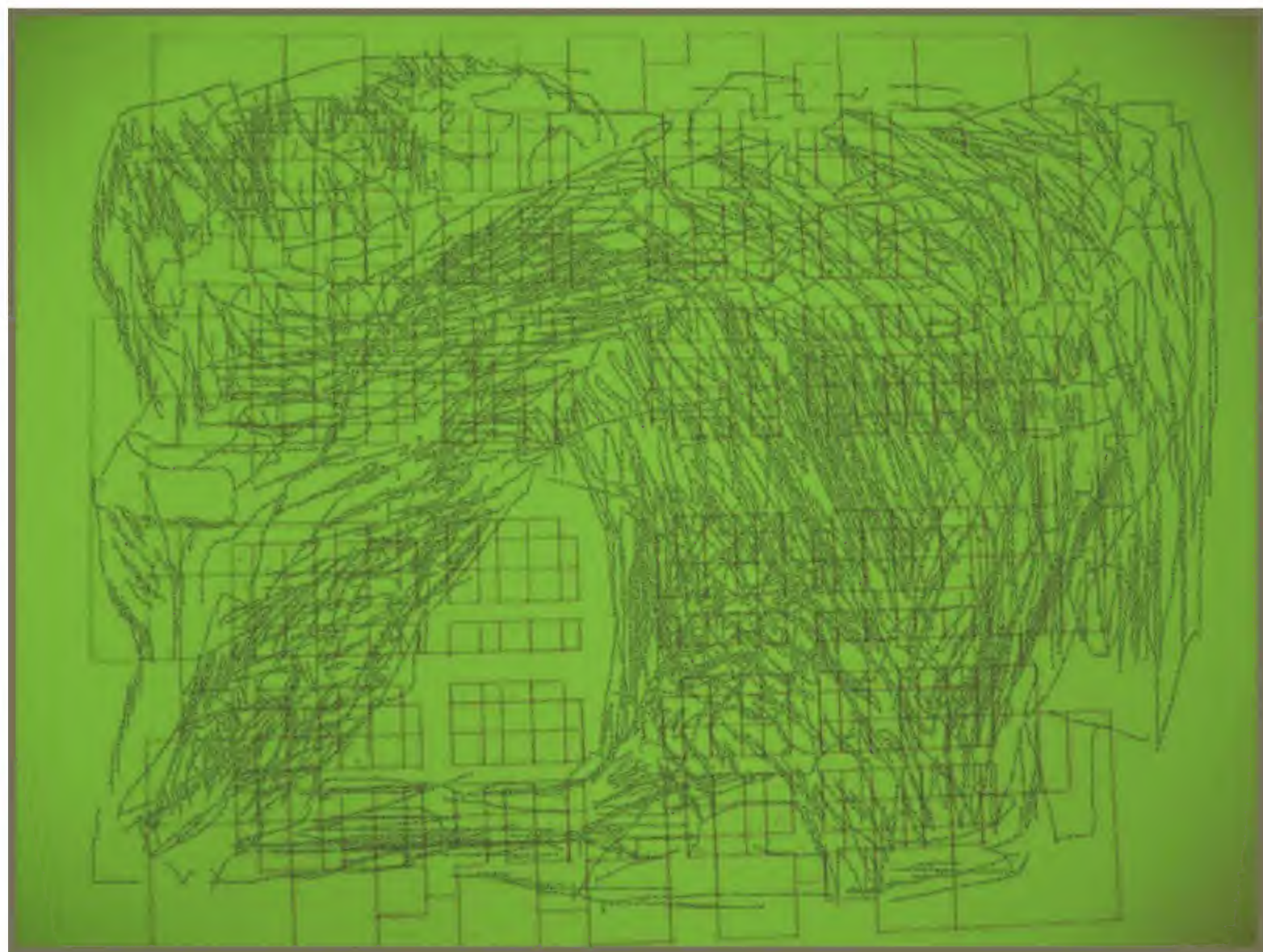




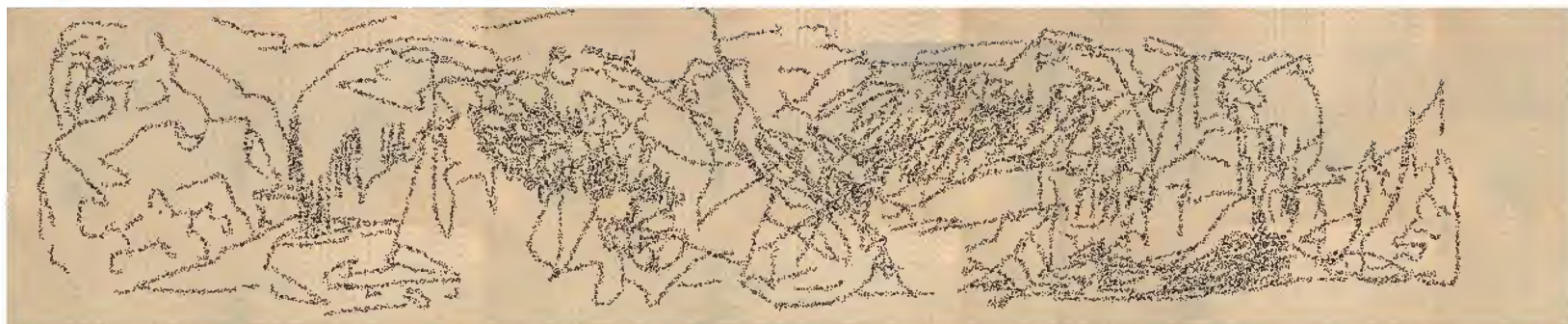




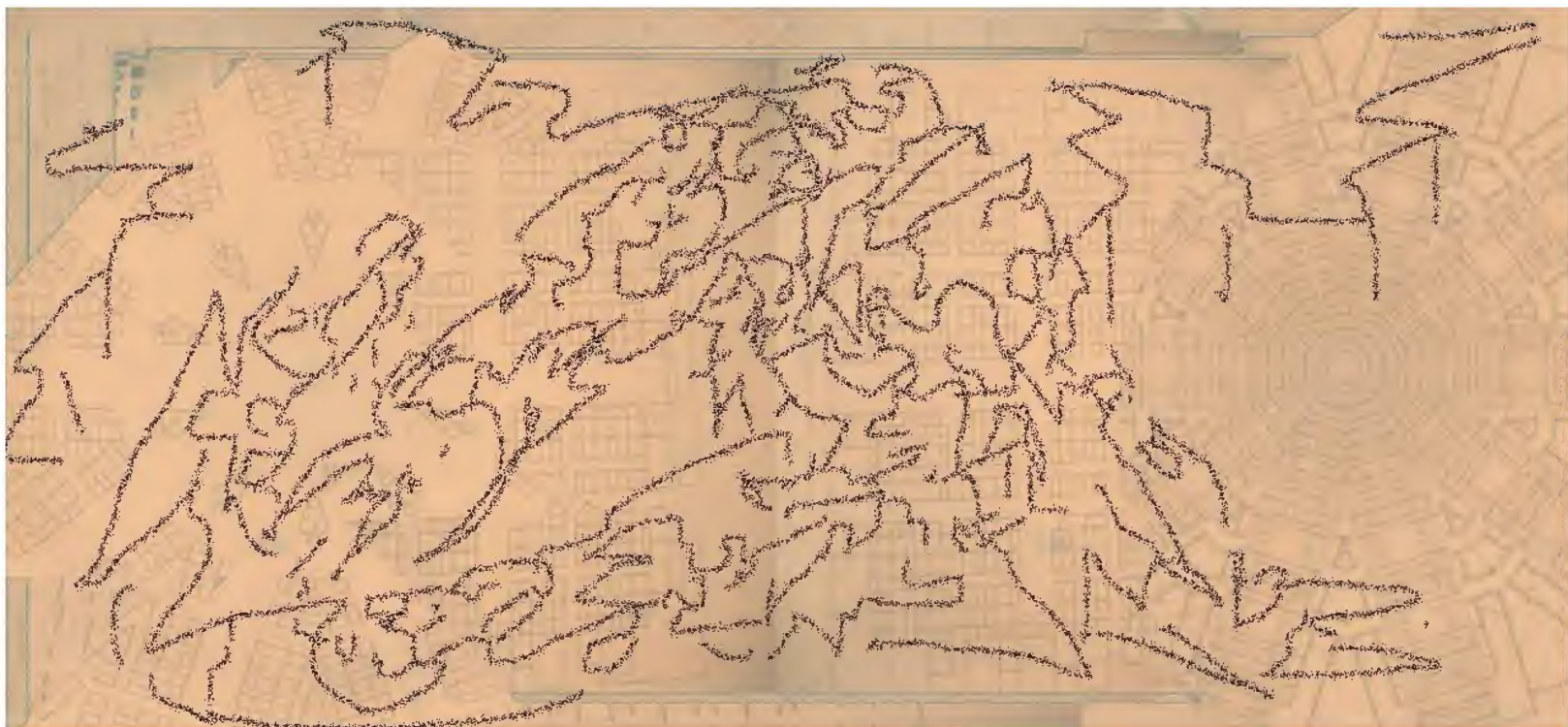




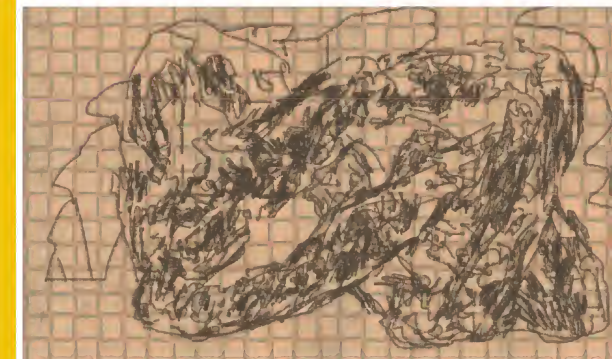
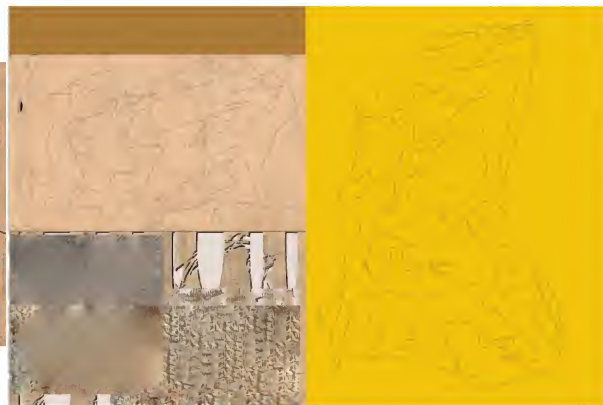
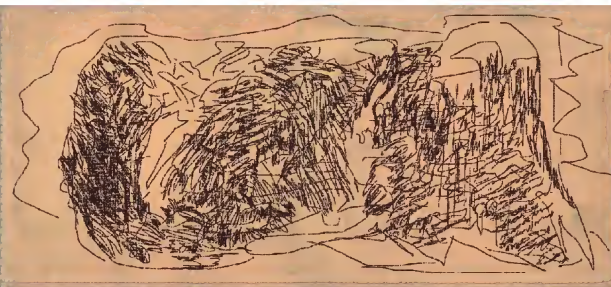
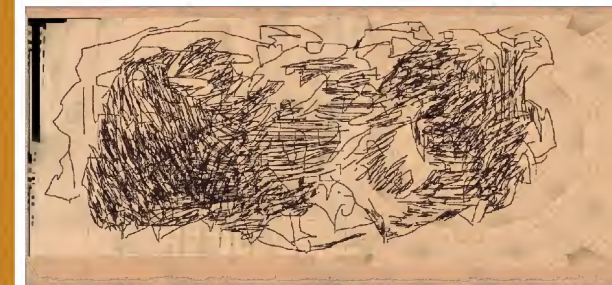










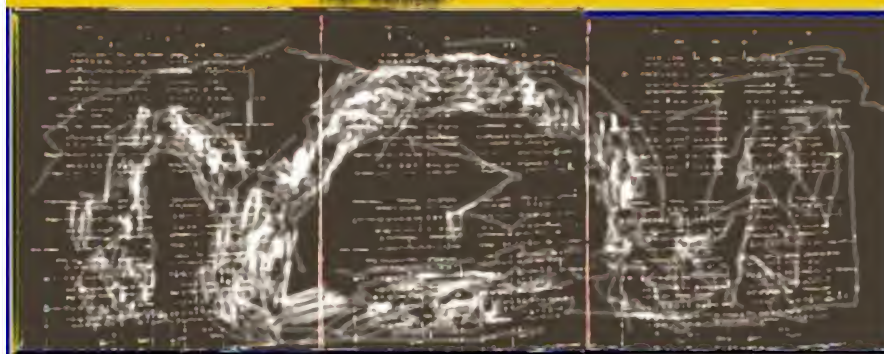


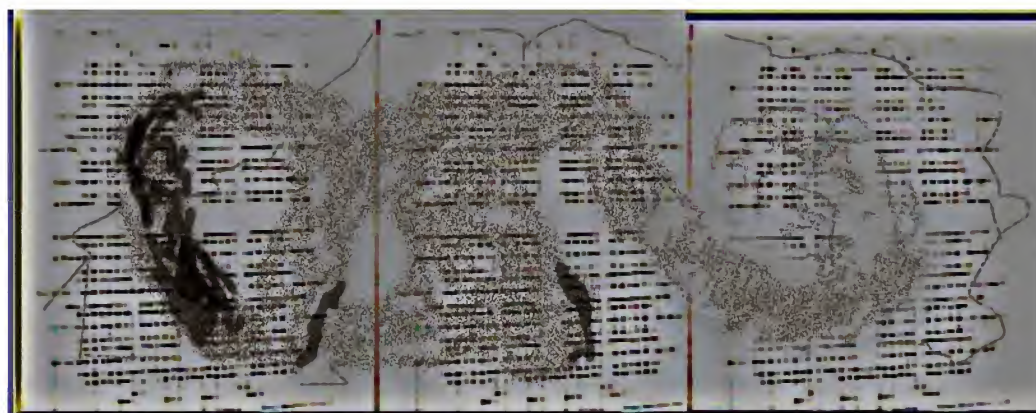
Mechanical Melancholia



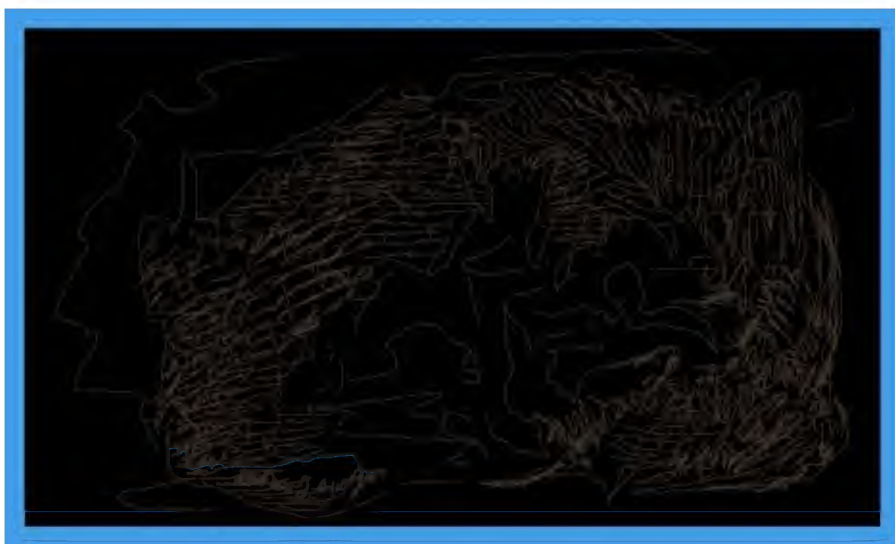












Ramp-Art 6



